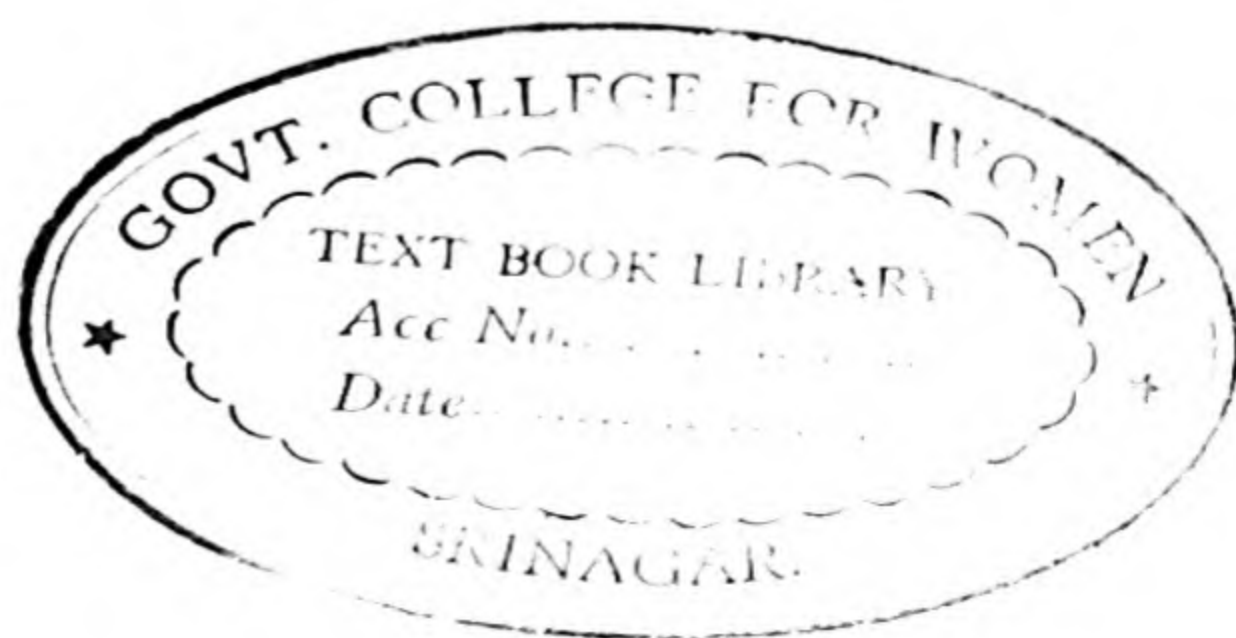


**MODERN RHETORIC AND USAGE**

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# Modern Rhetoric

## and Usage *for* *College Composition* *and Communication*

by T. J. KALLSEN  
*West Virginia University*

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## To the Instructor

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ANOTHER BOOK in an already full field implies a criticism of satiety. New texts each year indicate that the "right" approach to college composition and communication is yet to be found. I suppose there is no one right way, and I lay no claim to righteous exclusiveness. But after eight years of experimenting in college classrooms with the materials of this book, I think its approach (based on the following premises) represents one right way:

(1) *Freshman composition and communication should be an integrated study.* Writing implies a reader; talking implies a listener: communication is give-and-take. The writer-reader cycle and the talker-listener cycle are different, yes, but not *completely* different. Increasing specialization and fragmentation in college courses emphasize the differences. It is time once more to become old-fashioned and to emphasize the similarities.

(2) *Practice becomes more efficient when theory is understood.* The book, accordingly, stresses theory first and application second. One is as important as the other. Speaking for the sake of speaking is not valueless, but it is wasteful of talent and energy; speaking with the knowledge of a purpose and with a knowledge of how to attain the purpose is valuable and channels talent and energy.

(3) *Clarity of consecutive discourse depends on readily perceived structure.* Communication is only a name if discourse is not clear. The traditional devices of rhetoric and a modern understanding of *understanding* can join forces here. Quite apparently we live in a world of excessive verbal output; not so apparently we live in a world of unstructured verbal output.

(4) *Discourse should be accurate.* Discourse that rests on accurate analysis and on correspondence to reality achieves validity; that is, ac-



curacy depends on a critical view and on careful interpretation of evidence and probability.

(5) *Discourse should be interesting.* This book is elementary and does not attack matters of style and vividness directly. Clarity and accuracy are primary; style is an outgrowth of both. Style without clarity and accuracy (especially in practical discourse) is not a prime need of freshmen with whom I have had experience.

This book is not an all-in-all. In the classroom it undoubtedly needs to be supplemented with varied readings. The book is certainly not restricted to "communication" courses any more than traditional rhetorics are restricted to "composition and rhetoric." As can be seen from the table of contents, the book is eclectic: Chapter 1 considers the common elements in any communication situation and lays the basis for the integrated approach of the remainder of the book; Chapter 2 examines the psychology of the communicative process; Chapter 3 points out the importance of purpose; Chapter 4 shows how structure clarifies communication; Chapter 5 outlines important problems of analysis in preparation for exposition and examines special problems of exposition; Chapter 6 brings up problems of arguing the truth of hypotheses and attacks problems of arguing policies; Chapter 7 discusses the organization and support of argument; Chapter 8 deals with "literature," and the student must bring to bear his knowledge gained in the first seven chapters.

The "handbook" should aid the instructor by supplying a key to a "correcting code" that may be used in commenting on papers or speeches and by providing further work for the student, especially in reading and listening. The "controlled research problem" gives students a guided overview of research that is difficult to do under ordinary methods of teaching.

With this approach one can hope to compete with the specialties which have pushed the basic liberal-arts courses into a survival status. One may fight fire with fire, it is true, and one may, I suppose, compete with the specialties by increasing fragmentation—by asking college administrations to organize a course in writing, another in speaking, another in reading, and still another in listening. But certainly these

basic skills have something in common. If there is a frontier in college composition and communication, I think it lies here—not in such issues as formal *versus* functional grammar, when they are both important and mutually helpful; not in writing *versus* speaking, when neither one can be omitted from a college education; not in listening *versus* reading, when college freshmen must do both skillfully. So this is, frankly, a “sail-trimmer” of a book. I have tried to tie John Dewey, Alfred Korzybski, Wendell Johnson, Suzanne Langer, Stephen C. Pepper, Charles Morris, and Alfred North Whitehead (to name a few) to the traditional approach in freshman composition.

To do this, I have had to rely directly on many people for help and encouragement. The book probably never would have been started without the insistence of my valued friend and colleague, Professor Stephen Crocker of West Virginia University. Nor can I forget Professor John C. Gerber of the State University of Iowa, who opened my eyes to the possibility that there could be more than one way to teach composition and communication. And some intense shop-talk with Professor A. T. Clark of Ball State Teachers College clarified ideas for me in a way that he can never realize. But much of the excellence of the book—if it has any—rests on the shoulders of three men who read the manuscript in its various stages: Professor Frank Bowman of Duke University, Professor Orville Hitchcock of the State University of Iowa, and Professor Henry W. Sams of the University of Chicago. The faults of the book undoubtedly rise from my refusal to follow some of their suggestions.

The book is a modified version of an experimental syllabus which the following were kind enough to use in the classrooms of West Virginia University: William Deegan of Roanoke College, Joseph H. Satin of State Teachers College at Moorhead (Minnesota), Robert Weeks of Wisconsin State College at Eau Claire, Robert Peckham Whorf of The Foundation for Integrated Education, T. Y. Greet of the University of Wisconsin, and Marilyn Markussen Fairbanks, Ruth Hatfield Holden, Beatrice Law, Nell Lanham Leonian, Bernice Spangler—all of West Virginia University. Without their pooled experiences, the book would not be in existence. I must also thank Betty



Holroyd Roberts and Barbara Tork, who worked on the manuscript in its early stages, and Patricia Bates Wheeler, who did most of the clerical work. And then there are my wife Marvel Kallsen, who helped with the clerical work and, in general, suffered as a helpmeet must; and my daughter Carolyn Kallsen, who encouraged with an uncritical admiration. Finally, I wish to thank those students who have consented to my using their themes as examples: Timothy Barber, Sue Means Blake, Alice Farley Bond, Harry Core, Sara Stalnaker, Kenneth Trostle, Jack Welch, and Paul Yurchak.

# To the Student

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TO SAY THAT the world conducts its important business with words is merely to remind you of something you already know. College students must prepare to conduct the world's important business because they will be the leaders of the future. That is why, almost universally, a course in "Freshman Composition" or "Composition and Rhetoric" or "Communication" is a college requirement.

In this book you will meet some "old ideas." But not all old ideas are poor ideas. In this book you are also going to encounter some "new ideas." You will not accept all of them and neither will your instructor. But whether the ideas are "old" or "new" or whether they are "hard" or "easy," I hope you will not reject them before you test them. Looking at ideas through other people's words is often enlightening.

Except for "the professor"—who opens each chapter—the book has little sentimentality. And I might as well warn you now that at times the "going is tough." I have tried to make clear from the start where you are headed: the first chapter, accordingly, opens up some of the problems that need solving. From then on the book fans out. What may be broached in early chapters is analyzed in greater detail in later chapters, and one chapter becomes the foundation for another chapter. This organization may give you the feeling of a "slow start," but you will also find an increased ability to handle the intellectually more difficult applications that each chapter suggests. In other words, this book is a little like a tree with Chapter 1 as the roots, with Chapters 2, 3, and 4 as the trunk, and with the remaining chapters as branches.

In order to understand this tree-like growth you will need to become familiar with a few specialized terms. Each has been carefully selected and carries, as much as possible, an unchanged meaning throughout.



x • **TO THE STUDENT**

You will recognize these specialized terms easily because their first appearances in the book will be marked with **boldface type like this**. When you come to such terms, expect to attach special meanings to them.

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## **MODERN RHETORIC AND USAGE**



## CHAPTER

# 1 How Are the Skills of Communication Related?

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1. What Is "Communication"?  
Not All "Talk" Communicates.  
Communication Affects an Audience.
2. Do Words Have Proper Places?  
People Have Four Vocabularies.  
Good English Exists on Both Sides of the Tracks.
3. What Written and Oral Devices Aid Words?  
Units of Thought Clarify Discourse.  
Capital Letters Help Discourse.  
Spelling and Pronunciation Make Words Recognizable.  
Some Punctuation Makes Words Recognizable.  
Talkers Use Punctuation, Too.
4. How Do Writers and Talkers Solve Other Common Problems?  
Audiences Are Variable.  
Common Problems Sometimes Require Uncommon Methods.
5. How Are Reading and Listening Related?  
Being Passive Does Not Mean Being Asleep.  
Reading and Listening Can Be Improved.

*... we have to free ourselves from that vague innuendo of inferiority which clings about the word "talk". . . that false opposition which the English-speaking world likes to fancy between talk and action.*  
—Benjamin Lee Whorf, "Linguistics as an Exact Science"

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"LEARNING HOW TO TALK and write so that other people can understand you, learning how to understand what other people say and write—those are our problems in this course. And they can be the toughest and the most interesting and the most important problems of



#### 4 • HOW ARE THE SKILLS OF COMMUNICATION RELATED?

your college studies. . . ." It was the first day of classes in another college semester, and the professor had said the same thing before to other first-day classes of freshmen.

The students glanced sideways at each other. Obviously the professor was overstating the case. After all, they were high school graduates. They had been talking for a long time—ever since they were two years old. They'd had a lot of practice writing, too. And as for understanding other people, they had always found that if the other people said what they meant . . .

The professor could guess what his students were thinking, and he wished a little vaguely that everything could be so simple. He decided that he should begin at the beginning. He would tell them in a general way what communication is and how the skills of communication are related. Later, he would go into details.

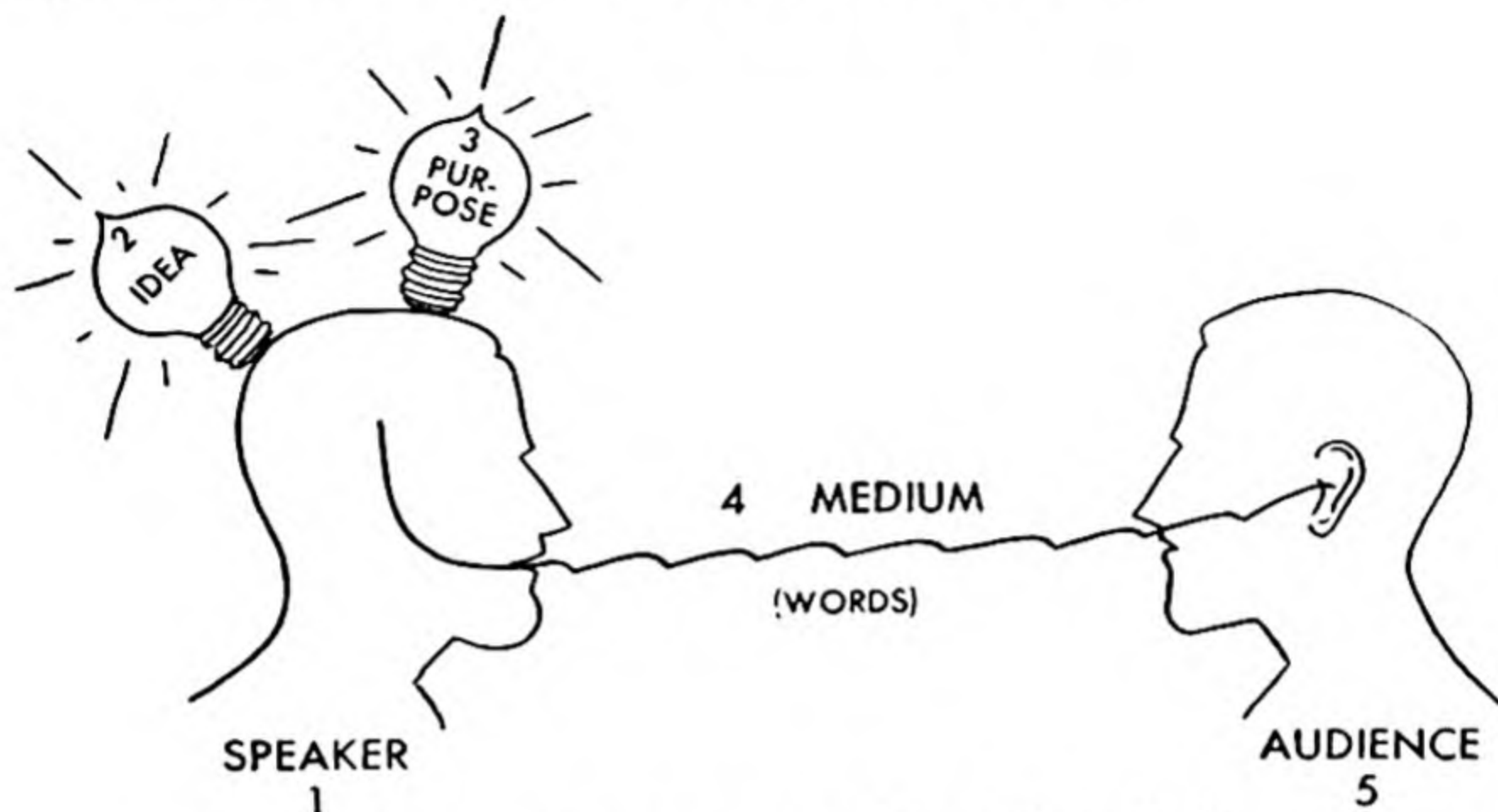
### 1. What Is "Communication"?

#### Not All "Talk" Communicates.

"COMMUNICATION" VERSUS "EXPRESSION." The child's howl of anguish when he stubs his toe, the young man's humming to himself as he dresses for the Big Prom—do these sounds "communicate"? If someone else attaches meaning to them, the process may be called "communication"—in which case the word is defined from the viewpoint of the hearer: the young woman's murmur as she pins on her gardenia certainly communicates her pleasure to her escort. But these sounds can also be considered from the viewpoint of the talker: did he *intend* his sounds to convey some meaning to another person? Did the child who stubbed his toe intend his cries to be heard by his mother? If so, his purpose was to communicate his feelings. Or did the cry burst from him unintentionally, spontaneously? Then he wanted to relieve his pain by merely *expressing* his feelings, regardless of whether anyone heard him or not.

COMMUNICATION: A DEFINITION. If spontaneous utterance (that which is not intended for an audience) is "expression," the term "communication" can refer to the process by which (1) a speaker (2) with

a clear **purpose** in mind, transmits (3) an **idea**, (4) by means of some **medium** to (5) an **audience**. Communication, unfortunately, is not so simple as this one-sentence description of it implies.



Communication Requires a Speaker and an Audience.

## Communication Affects an Audience.

**THE FIVE KEY TERMS.** What is the nature of these five ingredients of communication?

(1) *Speaker* refers to any person who starts the process: a writer, a talker, a sculptor, a composer, a painter, a choreographer. But in this book, *speaker* will generally include only the first two, writers and talkers.

(2) *Purpose* refers to the reason for an utterance. A speaker may have as his purpose one of the following:

(a) **explaining** something of interest: how to park parallel to the curb by backing into an open space between two cars. The desired effect is to get the audience to understand the explanation.

(b) **arguing** for a cause or for a belief: that a new constitution for student government should be adopted. The desired effect is to get the audience to take action in behalf of the cause or to accept the belief.

(c) **portraying** imagined or real experiences: writing a short story



## 6 • HOW ARE THE SKILLS OF COMMUNICATION RELATED?

about a war veteran's re-adjustment to civilian life. The desired effect is to "entertain" the audience.

Although a speaker may have one of these three purposes as his main intent, he may mix all three by adopting their various techniques. The author who tells of a veteran's return to civilian life, for instance, may also argue implicitly for a method which he thinks will ease the readjustment. Or the salesman for Cleer-View television sets, in order to get his customer to buy, may need to include an explanation of how the set works.

(3) *Idea* refers broadly to experience, feeling, emotion, thought—anything, in fact, to be communicated. It may be relatively simple, like how to wax a floor; or it may be difficult, like an explanation of the quantum theory. The experience may be real, like the third game in the 1930 World Series; or it may be imagined, like Stevenson's *Treasure Island*.

(4) The *medium* carries the speaker's message. The medium of the sculptor may be granite. A painter may use water colors. But these media are specialized and restricted; the most commonly used medium in communication is words. The written medium includes spelling, punctuation, grammar, and paragraphing. The oral medium includes bodily action (gestures, platform movements, facial expressions) and voice (pitch, rate, volume, quality, enunciation, pronunciation).

(5) *Audience* refers to the person who is to understand what the speaker says. In music the audience is the concert-goer; in art he is the observer; in writing, the reader; in talking, the listener.

THE IMPORTANCE OF COMMUNICATION. In short, communication is the key to most important human activity: making committee reports, criticizing movies, judging beef cattle, selling cars, writing editorials, composing poetry, and so forth. Successful communication demands skill in writing and reading and in talking and listening.

**GUIDEBOARD:** Communication is a complex process. Nobody completely understands it. "Rules" on "guideboards" can only be tentative. They can suggest only *what usually works*.

## Applications

(1) Being a good listener is as important as being a good talker. For success in college or on a job, you need to know something about each. You can learn a good deal about oral communication by studying yourself and others in the midst of a discussion. In this application of what you know of the process of communication, you should forget that you are performing. Instead, regard the group discussions as activities taking place in a laboratory. You and your classmates are the guinea pigs, but, unlike guinea pigs, you will be able to study yourselves.

Divide the class into groups of four or five students, each group to discuss one of the questions listed below. If other members of the class feel like contributing, the discussion group should allow them to insert their questions or comments. The purpose of each discussion should be to exchange information—that is, to broaden the knowledge of each member. Do not appoint a chairman or leader. Note particularly: (a) Do any members of each group talk more than other members? (b) When other class members enter the discussion, who acknowledges them? Try to account for both circumstances. (c) How often does the discussion veer away from the proposed question? Who brings the discussion back to the central question? (d) Does the purpose of the discussion—to exchange information—ever change to argument about beliefs, etc.? (e) Does each member, at the proper times, assume the roles of “speaker” and “audience”? (f) Does any member dominate the discussion? (g) What motivated you to become speaker or audience?

I. What national and international problems recently have required clear communication? Has ineffective communication made the problems worse?

II. What devices invented in the last century have speeded communication between people who live hundreds of miles apart? Have these systems of rapid communication made it more important to communicate clearly today than a thousand years ago?

III. Most of the poems of the American poets Emily Dickinson and Edward Taylor were published after the poets had died. Consider



## 8 • HOW ARE THE SKILLS OF COMMUNICATION RELATED?

whether their activity of writing poems was "expression" or "communication."

IV. Imagine an orchestra playing Beethoven's *Fifth Symphony*. To what extent is (a) Beethoven, (b) the director, or (c) the orchestra the speaker? To what extent is (a) the director, (b) the orchestra, or (c) the audience the audience? To what extent do (a) the notes on the score or (b) the sounds which the audience hears make up the medium?

V. Are there any Mussolinis or Hitlers among animals? If so, did the animals use communication to reach their positions?

(2) The effectiveness of your writing and talking is more easily assessed by someone else because they take place in the open, so to speak. But effective reading and listening are internal; results are less obvious. This whole book should make you a better reader and listener by making you more critical and by showing you how to comprehend better. But part of the job of becoming a better reader, for instance, is the ability to pace yourself, to read some things faster than others.

(a) Part Two (RR—Reading: Rate) contains hints on how to improve your rate. After doing the first speeded reading exercise in this book (see paragraph "b" below), study these hints and try to follow the suggestions for the remainder of the course.

(b) At various places in this book appear rate-of-reading exercises marked thus: [*Begin timed reading. Exercise 1. Time started: \_\_\_\_\_*]. In the blank, record the time (6:45, for example) when you start reading. Continue reading, without interruption, until the end of the exercise, marked thus: [*End timed reading. Exercise 1. Time finished: \_\_\_\_\_*]. In the blank, record the time when you complete the passage. Next, compute the number of minutes (to the nearest half minute) you took to read the selection. Then find how fast you read (number of words per minute) by finding your rate from the rate table on pages 472-3. Next, record your rate by marking an x in the proper place on the rate graph, page 474. As you complete the various exercises, join the x's with a straight line to give you a picture of your progress.

At the same time, keep a diary of what happened during each exercise: why the passage seemed difficult or easy, what distracted you during your reading, whether you had a headache or not, whether you had an initial interest in the reading, etc. This diary will help to explain anything erratic in your progress.

After reading each passage, take the appropriate comprehension test indicated at the end of the passage. Record your performance on this test on the comprehension graph, page 470. Ask your instructor to compute the average comprehension for all members of the class. In this way you can check on your own ability to comprehend as well as compare yourself with your classmates.

(c) A good reader does not read everything at the same speed. To improve your ability to pace yourself, parallel your experiment in "b" above with another of your texts. Every time you perform a timed reading exercise in this book, perform a similar timed reading exercise in your selected text and keep a similar diary. Record your rate by marking an *o* in the proper place on the rate graph, page 474. As you complete these timed exercises, join the *o*'s with a *broken* line. A glance will tell you how your reading in the two texts compares.

To compute your rate, follow these steps:

**Step 1**—Count the number of words on a representative page of the text you choose. Divide this total by the number of inches of printed matter on that page. The result (*R*) will be the average number of words for each inch of printed matter in the book: *R*\_\_\_\_\_.

**Step 2**—Measure the number of inches of reading matter (*M*) in the passage.

**Step 3**—Multiply *M* by *R* ( $M \times R$ ). The result will give you the total number of words (*MR*) in the passage—that is, a close enough estimate of the total number of words.

**Step 4**—After reading the selected passage in the textbook, record the total time (*T*) that you took to read the passage.

**Step 5**—Divide *MR* by *T*. The result will be your reading rate in number of words per minute. Record this figure on your graph.



## 2. Do Words Have Proper Places?

[*Begin timed reading. Exercise 1. Time started: \_\_\_\_\_.*]

### People Have Four Vocabularies.

USING THE VOCABULARIES. The word *vocabulary* usually refers to a stock of words one carries in his head. But not all of these words are used similarly. Most people have four vocabularies corresponding to the four skills of communication—talking, writing, listening, reading. Talking and writing vocabularies are “active” in that the speaker originates the words, that is, makes them active. Listening and reading vocabularies are “passive” in that the audience receives the words which the speaker makes active.

SIZE OF THE VOCABULARIES. Passive vocabularies generally contain more words than do active: we recognize more words in our reading and listening than we use in our talking or writing. Whether the listening vocabulary is larger than the reading vocabulary will vary with the person. But, generally, one’s writing vocabulary is larger than the talking vocabulary—mainly because writers have more time to choose and organize their words. A reader expects a writer to spend this time; a listener, however, may only become exasperated at the talker who continually gropes for the “right” word. Different standards exist, then, for oral and written situations, just as different standards exist for varying social situations.

### Good English Exists on Both Sides of the Tracks.

“GOOD” ENGLISH. The audience usually wants the speaker to use words which are familiar and appropriate to the situation. If this is “good English,” then there are as many kinds of good English as there are kinds of audiences. Accordingly, we may identify three general “social” classes of English or three general levels of “respectability.” Of course the “educated” and “respectable” persons make the classification and are most interested in it.

“LOW-BROW” ENGLISH. At the bottom of the social scale is “low-brow” English or the “language of the gutter and the alley.” The

language at this level is often called vulgar or substandard because the illiterate and vulgar (in the usual sense) use it regularly.

The specialized cant or argot of socially unrecognized persons belongs in this classification: thieves' use of the word *ice* for jewelry, of *to case the joint* for examining the premises preparatory to *pulling a job*, etc. Although people at all levels use slang, the vulgar probably have a larger stock of slang and use it more frequently. Linguists place most slang on the lowest level of respectability. Occasionally, however, slang may climb the social ladder to general acceptance. *Blitz* (from the German *Blitz-krieg*—highly mobile war) rose quickly from the low-brow level to the middle-brow level during World War II; as *The Blitz*, meaning German bombing of English cities, it is accepted as standard English.

Except in novels, short stories, etc., low-brow English rarely appears as a written language: sub-standard English is primarily an oral language and in written form appears most often as an author's reproduction of actual talk. As an oral language, it contains many "errors": *he don't*, *him and me* are going, *they's* lots to remember to pass a test, *them's* the ones, that book's *his'n*, etc. The "local color" stories of Mark Twain, Bret Harte, Artemus Ward, Ring Lardner, and Damon Runyon provide further examples. As a written language, low-brow English has misspellings, errors in punctuation and capitalization, sentence fragments, run-on sentences, etc. In both written and oral form, its vocabulary is too limited for fine distinctions of thought. Although it is often colorful and imaginative, it has so few abstract words that communication about little except concrete, tangible things is possible. In its own environment and for its own purposes, however, low-brow English serves well enough and is "good" English. But it is not the language of important public or social (in the wide sense) affairs. Although sub-standard English is good enough for a poker game, it is not good enough in a college classroom.

"MIDDLE-BROW" ENGLISH. In its environment, "middle-brow" English or "language of the backyard and of the living-room," is good English. It is informal, familiar, colloquial.

Colloquial English suggests an oral language, one used in conver-



sation. Conversation, of course, occurs on all levels, but here we exclude the conversation of uneducated persons. People with some education and social standing generally use colloquial English. Anyone can safely use it anywhere except on formal occasions. Since it is largely used between close friends, colloquial English is not particularly grammar-conscious. Using it, one does not, for example, hesitate to say, "*Who* did you give the book to?" or "*It's me.*" Colloquial English, then, is not snobbish; people use it when they do not feel the need for "putting up a front."

As in the oral form, written middle-brow English maintains a personal, informal tone: a writer addresses his reader directly as "you." It reads like oral discourse, but it is usually more grammar-conscious. In written form, an author chooses his words more carefully to get precision of thought, but his words tend to be "everyday" ones; his sentences are generally rather short and not too complex in structure; he follows conventional capitalization and punctuation, but generally he uses as little as is consistent with clear meaning. Magazines like *Collier's* and *The Saturday Evening Post* probably fall somewhere in the middle-brow class.

"HIGH-BROW" ENGLISH. The most grammar-conscious and the most formal of the three types of language is the "high-brow" English, more commonly called standard English. It is the language of persons on their best behavior. College graduates should expect to use standard English, so called because it follows nationally accepted standards and reflects few local or provincial usages. Schools, colleges, universities, and the theater exert the greatest influence in setting the standard of pronunciation and enunciation in the oral language. Such magazines as *The Atlantic* and *Harper's* help to set the standard of usage in writing. In standard English, except for emphasis and humor, slang is taboo. Sentences tend to be longer and more involved, reflecting more complex and abstract thought. Words tend to be longer with a greater number of Latin- and Greek-derived prefixes and suffixes. Fragmentary sentences are usually restricted to rhetorical use—that is, to answer questions or to make ejaculations. Educated people tend to write in standard and to talk in colloquial English.

A kind of "super" high-brow usage is literary language made consciously eloquent for solemn occasions. Church, lodge, and fraternity rites are generally conducted in this highly formal language. It has a high percentage of abstract words which are usually associated with noble emotions and lofty thought. The speaker adheres strictly to the recognized "rules" of grammar.

**WHAT TO USE.** What does this classification mean for educated writers and talkers? First, someone who finds himself in a formal atmosphere will not use low-brow English. Second, college students need spend little time learning the effective use of low-brow English; most persons need no further training in this field. Third, most educated people engaged in their careers probably talk at the high middle-brow level (familiar English) and write at the low high-brow level (standard English). In other words, a "formal" oral situation is almost always more informal than a "formal" writing situation. The reason is that in most oral communication there is personal contact; in the writing situation there is not. One does not, therefore, write "like he talks."

**GUIDEBOARD:** Language is not private; it is public. An educated person should be *socially sensitive* in his usage of language. But being socially sensitive does not mean being snobbish. Language is wonderful only because people can use it. Language should not use people.

[*End timed reading. Exercise 1.* Time finished: \_\_\_\_\_. Comprehension test on page 447.]

## Applications

(1) A readable writer on "good English" is Eric Partridge, who has written such books as *Usage and Abusage: A Guide to Good English* and *The World of Words: An Introduction to Language*. One of his most recent books is *Here, There and Everywhere: Essays Upon Language*, of which you will find the following chapters especially



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applicable to our present problem: "Slang and Standard English" and "The Language of the Underworld."

(2) Other books that contain explanations of the different levels of good English include:

(a) Thomas F. Dunn, Charles A. Ranous, and Harold B. Allen, *Learning Our Language*, Chapters 9, 10, 11, 12.

(b) Newman B. Birk and Genevieve B. Birk, *Understanding and Using English*, Chapter 4.

(c) Porter G. Perrin, *Writer's Guide and Index to English*, Revised Edition, Chapters 2, 3.

(d) Simeon Potter, *Our Language*, Chapter 10.

(e) Eric M. Steel, *Readable Writing*, Chapter 14.

(3) Write a short paragraph introducing yourself to someone. Then, introduce yourself to a group in a short one- or two-minute speech. Analyze as best you can the difference between the two introductions. Have someone analyze the difference between your written and your oral introductions.

(4) Decide whether each of the following salutations is high-brow, low-brow, or middle-brow English. Which salutations would you be likely to use? when?

(a) Hi ya, babe.

(b) Good evening, Mrs. Gavrilowitz.

(c) Press d' flesh, kid.

(d) Hello, Mary.

(e) How do you do, Mr. Robertson?

(f) Long time no sec.

(g) Dr. Livingstone, I presume?

(h) Howdy, ma'am

(5) Similarly, make other lists of terms referring to (a) women, (b) men, (c) horses, (d) buildings, and (e) cars. Identify each term in the list as to its level of English. Select one term for each of the three levels and describe briefly the situation (time, place, persons) in which one might expect the term to be used.

(6) From one of the lists you prepared for the preceding task, select those terms you would most likely use in a speech in a college classroom and those you would more likely use in a theme written for a college class assignment. Be prepared to explain why the "speech" terms and the "theme" terms are similar or unlike.

(7) Into which of the three categories of English usage does each of the following selections belong? Defend your classification by pointing to specific phrases, pronunciations, spellings, etc.

### A.

For a man whose trade was to keep people alive, he had certainly done poorly in his own family; and a bright doctor who within three years loses his wife and his little boy should perhaps be prepared to see either his skill or his affection impugned. Our friend, however, escaped criticism: that is, he escaped all criticism but his own, which was much the most competent and most formidable.

—From Henry James, *Washington Square*.

### B.

"Say, what's de idea?" the guy said with a whine in his voice as he looked at the plain-clothes man.

"What's yours, pickin' on punks? You want me to belt you one?"

The guy looked at the dick.

"Take that!"

The noise of the slap rang in their ears. The guy's left cheek quickly reddened.

"Now, if that isn't enough, just crack wise! Crack wise!"

—From James T. Farrell, "Curbstone Philosophy" in *Saturday Night and Other Stories*.

### C.

To sustain yourself on the land, you must first get straight in your head that there is to be no nonsense about "making a profit." There is to be no buying of chicken feed by the bag and marketing of eggs by the dozen cases. You must create a farm which will produce, directly, everything you need including a small regular cash income (not profit).



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Any deviation from this course will get you into hot water. Furthermore, you must have enough capital at the start so that you won't be mortgaging your future.

—From E. B. White, "The Practical Farmer" in *One Man's Meat*.

### D.

Wall, no! I can't tell whar he lives,  
Becase he don't live, you see;  
Leastways, he's got out of the habit  
Of livin' like you and me.  
Where have you been for the last three year  
That you haven't heard folks tell  
How Jimmy Bludso passed in his checks  
The night of the Prairie Belle?  
—From John Hays, "Jim Bludso, of the Prairie  
Belle."

## 3. What Written and Oral Devices Aid Words?

Besides vocabularies and language usage, in what other ways are writing and talking comparable? More specifically: (1) How are divisions of thought indicated in writing and talking? (2) What, in addition to words, do writers and talkers use to clarify their ideas?

### Units of Thought Clarify Discourse.

PARAGRAPHS. A writer may use paragraph indentation and sub-heads to help his reader move from idea to idea and gain an overall notion of his organization. In talking, however, no such visual device as the paragraph points out units of discourse. Instead, the talker—especially if he is making a "speech"—must rely heavily on bodily action or on his voice: for example, he may pause for a longer time at the end of what would be a paragraph in writing, or he may help to suggest a change in ideas by taking a step or two forward or backward.

TRANSITIONS. Taking a step or pausing momentarily, in conjunction with other transitional devices, is just as effective to isolate units of thought as the paragraph—often, more effective.

Both the writer and the talker may use obvious transitions like *first*, *second*, and *third*, but the talker can make such obvious signposts even more obvious by bringing in gestures: counting off *one, two, three* with the fingers of one hand, for instance. Whether the advantage in the use of transitions goes to writing or talking is unimportant; what is important is that the effective writer or talker should know the limitations of his medium so that he can become a clear communicator.

When the audience has no chance to “quiz” the speaker, an ineffective writer may rely on the ability of the audience to go back and re-read; such a writer will undoubtedly fail to make things as clear as he can. Of course, a talker cannot rely on this ability, especially over radio or TV. But, “face-to-face,” an effective talker will always study the reaction of his listeners, and he can allow and encourage questions from his listeners. In this way, a talker can be surer that he is “communicating” than a writer. The writer, of course, must try to anticipate his reader’s questions, and that is not easy.

**OVERALL STRUCTURE.** Organization in written discourse is similar to that of oral discourse. Especially is this true for consecutive discourse, that is, discourse that runs as much as several hundred words without interruption. In this book, the importance of structure differs little in written and oral communication: each kind uses different means of pointing out “smaller” relations—the relation of one sentence to another, of one clause to another, of one phrase to another, of one word to another, even of one letter to another. (See Part Two which considers such problems in greater detail.)

## Capital Letters Help Communication.

**FULFILLING CONVENTION.** In general, capital letters have hardly any function in aiding communication. Their use depends almost entirely on convention or on arbitrary usage prescribed by a style sheet, a manual of style, or a writer’s handbook. Because this is true, a writer often must adapt his own personal way of capitalizing to that method prescribed by a certain publication for which he may be writing. When a college news reporter writes themes, for example, his English instructor requires him to write “Mississippi River”; when he writes



a news story, however, his newspaper's style sheet requires him to write "Mississippi river". Neither way is better than the other. Both are correct for their different situations.

In two ways capital letters do aid communication: (1) they help to draw the reader's attention to the beginning of a new idea, and (2) they help to distinguish between general and specific things.

**SIGNPOST FOR A NEW IDEA.** By convention we capitalize the first word of a sentence. Such a capital letter in conjunction with the period which closes the preceding sentence acts as a visual signpost: the reader can expect a new idea. Capital letters are not only conventional signposts erected at the beginning of sentences; they also start a direct quotation or a title. Many times capitalization, at the most, may lend only eye-appeal to the written matter. Into this category fall the capital letters used in the first word of a line of poetry (many modern poets no longer follow this convention), the first word of each division of an outline, the first word and the major words of a title, the first word and all nouns in the salutation or complimentary close of a letter, and the pronoun "I."

**SIGNPOST FOR A SPECIFIC OBJECT.** In the second category, that of distinguishing between general and specific things, capital letters identify proper nouns or proper adjectives and abbreviations or initials of proper nouns. Writing "junior high school" indicates to the reader that seventh, eighth, and ninth grades in general are meant by the phrase; the capital letters in "Junior High School," however, give the clue that a specific school is meant—perhaps the only junior high school in a particular city. In "Joe moved to the South," the capital letter on *south* helps to identify a specific region; in "Joe drove south," however, only a general direction is indicated. In the first example, the article *the* preceding *South* helps to identify a region, but the capital S is a further aid. Similarly, talking about "Democratic" principles indicates the principles of a specific political party, but writing about "democratic" principles merely indicates the general principles of democracy.

Except for these two general categories, capitalization usage is hardly standardized. Some handbooks, for example, advocate the writ-

ing of *A.M.*; others, however (including Webster's *New Collegiate Dictionary*), permit *a.m.* If there is a general tendency in the use of capitals, it is toward the use of fewer rather than more—possibly because of the widespread influence of journalistic standards.

### Spelling and Pronunciation Make Words Recognizable.

CONVENTIONS OF SPELLING AND PRONUNCIATION. To some persons the conventions of "correct" spelling and of "correct" pronunciation are more important than the clear presentation of ideas. Whether to pronounce *either* as "ee-ther" or as "eye-ther," whether to say "to-may-to" or "to-mah-to," whether to write "thru" for *through*, or "tho" for *though*, or "nite" for *night*—all of these, and similar problems, bother some people excessively. In most such cases, no matter what the choice, there is usually little likelihood that communication is hindered. But the only reason communication is not hindered is that either the "non-standard" choices are already so well known that they are at least partially accepted, or they are easily recognizable as variations of an accepted form. If neither of the last two conditions holds, almost invariably communication is not smoothly completed. Instead, the audience must overcome a slight initial shock in trying to recognize the new form as replacing the standard form: for example, one who hears the pronunciation "poosh" when he has been accustomed to "push" may have his understanding temporarily halted by hearing the unfamiliar form.

NECESSITY, THE MOTHER OF CONVENTION. Conventional spelling and pronunciation find their roots in a communicative necessity. Words used for communication must carry a common meaning for both the speaker and the audience. Words, therefore, must be recognizable before one can attach common meaning to them. Standard spelling and standard pronunciation are necessary to give stable form to words so that they can be recognized. It is true that both the spelling and the pronunciation of words change with time, just as the meanings of words change; but the shift is so gradual that one hardly loses sight of the original. So we find a new standard form developing. An interesting example is the Old English word for milk (*meolc*). Hundreds



of years trace the change in spelling, but there has not been a parallel change in pronunciation—many people still say “melk.” Fundamentally, then, there are sufficient reasons for abiding by conventional, or standard, forms in both spelling and pronunciation.

**FOLLOWING THE LEADER.** When a new word comes into the language, sometimes the written word is formed first, sometimes the oral. This might suggest an invariable rule that pronunciation logically follows spelling or that spelling logically follows pronunciation. Unfortunately, this is untrue, as any foreigner will testify as he runs against *rough*, *through*, *though*, *plough*, and *slough*—or as many a college freshman will testify when he tries to write a sentence with *too*, *to*, and *two* in it. An oral word may have a written form arbitrarily arrived at. Accepting this makes communication possible.

**VARIANT FORMS.** Many misspellings and mispronunciations do not actually hinder communication. An American running across *colour* for the first time might consider it a misspelling if he didn't recognize it as a British form. But, assuming that he knew *color*, he would hardly misunderstand the writer; that is, some words have acceptable variants: catalog, catalogue; cigaret, cigarette; judgement, judgment; inclose, enclose; theatre, theater; dialog, dialogue; program, programme; traveling, travelling. To decide rigidly which word of each pair of variants is the “correct” spelling is to draw a line which most people no longer draw in standard English. Similar variants can be found in pronunciation: REsearch or reSEARCH, CONtract or CONTRACT, ADdress or ADDRESS. Or: two nations draw up a COM-pact, but we speak of a comPACT mass; we are born with an INstinct, but a situation is inSTINCT with danger. Such distinctions are exact standards of pronunciation, but violations usually do not change the meaning of an utterance.

Observing these distinctions often labels one as an “educated” person, as a member of a high-brow level. If one fails to follow such distinctions, he is often labelled “uneducated” and consequently “unqualified.” Such a conclusion is not always justified, but it is often consistent with human behavior. Whether or not the “job” can be accomplished as well one way as another is not the only criterion: we

can eat as well with our fingers, but we use knives and forks; a coed can go to class in a Bikini bathing suit, but she doesn't.

### Some Punctuation Makes Words Recognizable.

**SPELLING AND PUNCTUATION.** Ordinarily, punctuation is not a part of spelling, but hyphens and apostrophes are often closer to questions of spelling than they are to questions of punctuating. Since standard spelling gives recognizable form to words in order that meanings can be attached to the words, hyphens and apostrophes can, in that sense, give form to words.

**APOSTROPHES AND SPELLING.** Using an apostrophe to show possession, to indicate a contraction, to make certain plurals, or to show omissions is as much a matter of correct spelling as knowing the distinction between *their* and *there*. In some cases the correct placement of an apostrophe is necessary for clear communication: if a car is "James's car," it belongs to one man whose name is "James"; if the car is the "Jameses' car," it belongs to a group whose name is "James."

Another way to consider it is that the apostrophe actually makes a new word, the spelling of which an educated person is supposed to know. Thus an educated person is expected to use the apostrophe when a word is contracted or when letters are omitted: *can't* for *cannot* (notice the difference if the apostrophe were left out) and *mus'* for *must* (check Exercise 7b in the applications of Section 2 of this chapter for further examples). Further, the educated person is supposed to know that, just as one adds *es* to *church* to make a plural, one forms the plural of letters, numbers, signs, and a word (when it is used as a word and not as a symbol) by adding *'s*: cross your *t's*; his 5's look like *s's*; don't use *#'s* in formal writing; there will be no *if's*, *and's*, or *but's* about it.

**HYPHENS AND SPELLING.** In the same way, a hyphen often changes the form of a word. The result is a new word with a new meaning. The most common use of the hyphen is to make one word out of two or more words, that is, to form compound adjectives and nouns: a *three-base* hit, the *first-quarter* score, *blue-green* dress, a *one-tenth*



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share (all adjectives); *daughter-in-law*, *attorney-general*, *self-consistency* (all nouns). Hyphens used at the end of a line to divide a word merely indicate the continuation of the word on the next line; thus the hyphen holds the word in standard form for the reader as he moves from one line to the next.

**GUIDEBOARD:** In order that words can carry meaning, they must first have a form which both speaker and audience recognize. Spelling and pronunciation give words form and are *necessary communicative conventions*. Capitalization is less standard: *learn the style you are expected to use for a given job.*

### Talkers Use Punctuation, Too.

WRITTEN AND ORAL PUNCTUATION. A talker need not worry about when to use a comma or a semicolon, but he has his own way of punctuating: through vocal variety and body movement. Just as written words stand for oral words, so does written punctuation (except for the ordinary conventions) stand for oral punctuation.

The common "end marks" or "stops," for example, stand for ways of using the voice: (1) a drop in vocal pitch to mark the end of a thought turns into a period in a written sentence; (2) slowing the rate, raising the pitch, increasing the volume, roughening the quality of the voice—all of this may be wrapped ambiguously in a written exclamation point; (3) an interrogating tone of voice usually becomes a question mark in written discourse. In addition to vocal variety, a talker may use gestures as punctuating aids: to qualify his emphasis, he may point at his audience, clench his fist, or lean toward the audience; raising the eyebrows, shrugging the shoulders, or holding out both hands with palms upward may accompany a question. The voice and the body, then, can aid in giving shades of meaning that ordinary written punctuation cannot hope to do.

TOO MUCH PUNCTUATION. The writer who attempts to make written punctuation aid him rhetorically as much as possible can easily fall

into a school-girl style. When one exclamation point can no longer carry the proper emphasis, such a writer uses two; when two are insufficiently emphatic, he must use three; when even three are too weak, he can only go on to four. When this point is reached, the reader feels that the author is always "shouting at the top of his lungs." Another characteristic of the school-girl style is to underscore certain words for emphasis, to double-underscore words for greater emphasis, and so on. This is akin to vocal inflection so extremely varied that it is "over-sweet" and "sissified." The skillful writer depends on his choice of words to convey shades of meaning. He relies as little as possible on punctuation to aid him *rhetorically*. He uses it more often to aid his *logic* or to fulfill a *convention* of usage.

CONVENTIONAL AND LOGICAL PUNCTUATION. Much punctuation is conventional; that is, it is used because it is considered "correct" for a certain level of English usage.

A period is used conventionally after initials and abbreviations or to set off the heading in an outline. Some of these conventions, however, are being changed in modern usage: for example, "Mr Brown," although this usage is still largely restricted to British English. Common abbreviations which have reached the status of accepted "words" are usually written without periods: UNESCO, TV, AAA, TVA, MVA. These abbreviations-as-words look so familiar that to write them with periods would, in some cases, set up an obstacle to communication: U.N.E.S.C.O., T.V., A.A.A., T.V.A., M.V.A. Again, a period to set off numerals or letters in the headings of outlines is no more logical than some other device, say parentheses, dashes, or hyphens. The use of a period is conventional:

I. Biology  
A. Botany  
B. Zoology

I—Biology  
A—Botany  
B—Zoology

(I) Biology  
(A) Botany  
(B) Zoology

All three forms are equally understandable, but the first is the conventionally acceptable form.

A safe convention to follow is one of self-consistency; that is, if one



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is not following a prescribed style-sheet, he follows consistent rules of his own. One would not mix forms, for instance:

I—Biology.

A. Botany

B—Zoology

When a writer remains consistent with himself, he influences many readers toward making an unconsciously favorable evaluation of him as an "educated" person.

The period, of course, is not the only mark of punctuation which is used conventionally. Even the question mark has an occasional conventional use: "Edward Taylor (1645?-1729) is an American metaphysical poet." The question mark in this sentence acts as a word or a statement: we are not sure of Taylor's birthdate.

Logically, we do not need certain commas in a sentence, but they are often required conventions. The sense of the statement does not need the second comma in the preceding sentence, for instance; the conjunction *but* acts as a fulcrum for the turn of thought, and the comma can only aid the conjunction—if it actually does that. In some cases, however, a comma is helpful logically: we may or may not place commas after most introductory phrases or clauses, but omitting the comma in some cases definitely hinders communication. When the introductory phrase or clause quite clearly divides itself from the main thought, we can often omit the comma without danger: "After he had read the book he made himself a cup of coffee." In other cases, however, the introductory phrase or clause without a comma may lead the reader into an improper completion of the thought: (1) "After he finished the book no longer looked so new." (2) "With the help of James Wilson finally presented an acceptable paper to his instructor." The omission of the comma in the last two examples certainly hinders communication more than its omission in the first example.

Almost purely conventional uses of the comma include setting off parts of an address or date, setting off mild interjections, setting off direct quotations, separating all items in a series, indicating the omis-



sion of a verb in a compound sentence, following a conjunctive adverb in a compound sentence, following the salutation of a friendly letter, and following the complimentary close of all letters. In other words, if one were to write the following sentences, all of which violate the conventions just listed, most readers would not misunderstand the meaning:

He lives in Chicago Illinois.

He was born in March 1915. (A form which is being used more and more is "27 March 1952.")

Oh I hadn't thought of that.

John said "I have only one suit to my name." (Many writers use the comma without the quotation marks: John said, I have only one suit to my name. A few use a dash preceding direct quotations: John said—I have only one suit to my name.)

For breakfast he ate eggs, bacon and toast.

A tall scraggly bush grew in the front yard.

John asked his father for money; Harry his mother.

He knew only a few words of French; therefore he decided to study the language before he went to Paris.

Dear Susie (or) Dear Susie— (or) Dear Susie:

Yours sincerely (or) Yours sincerely—

In such cases of convention, the safest way is to follow the convention; people are more likely to accept the conservative approach than the convention-breaking one.

The use of the semicolon, a mark of punctuation half-way between a period and a comma, is governed largely by convention. Conventionally, a semicolon between the independent clauses of a compound sentence takes the place of a conjunction; in almost every such case a period will serve as well: "Abraham Lincoln believed not only in a government by the people; he also believed in government for the people." A variation of this convention is to use the semicolon between independent clauses when one of them contains a comma, even when the clauses are joined by a conjunction: "Abraham Lincoln, our great Civil War president, believed in government by the people; but, more

important, he believed in government for the people." In this sentence, replacing the semicolon with either a comma or a period will hardly hinder communication: "Abraham Lincoln, our great Civil War president, believed in government by the people, but, more important, he believed in government for the people." Another convention in using the semicolon—a convention, by the way, which is undergoing change—is to use it to separate independent clauses joined by a conjunctive adverb: "An American author can be regarded as one who was born in the United States; therefore, T. S. Eliot and Ezra Pound can be considered Americans." The modern tendency in such a case is to replace the semicolon with a comma and, in addition, to drop the comma after *therefore*. More logically, we use the semicolon to separate items in a series when each item includes commas: "Thomas Jefferson, the principal author of *The Declaration of Independence*; Thomas Paine, author of *The Crisis* papers; George Washington, the leader of the colonial army . . ." The semicolon in such an instance aids the reader and ought to be retained.

Convention largely guides our use of the colon too. The most obvious examples occur in separating the minutes from the hours (11:45 a.m.), in separating the verse from the chapter in Biblical references (*Job* 28: 5), in separating stanza or part from line in references to poetry (*Evangeline* I: 20-31), or in separating act from scene in references to plays (*Macbeth* I: 1). Today, however, a period instead of a colon in time references is gaining acceptance: 11.45 p.m. In the other references a comma would usually work as well: *Job* 28, 5; *Evangeline* I, 20-31; *Macbeth* I, 1. The latter examples may "look wrong" only because we are accustomed to the former examples. We use the colon conventionally also to introduce a formal statement or long quotation, to introduce a list or a series, or to introduce a clause or phrase which illustrates or explains a preceding idea in the same sentence.

The use of quotation marks also follows conventions: enclosing quoted material in double quotation marks is a familiar convention (John said, "You'll need your textbook in class this afternoon."); a long formal quotation (one of several lines or more) is often put in



smaller type and indented in print, or merely indented in longhand—in both cases no quotation marks are used. Enclosing titles of short stories, booklets, poems, and songs in double quotation marks is a convention which distinguishes “short” works from “long” ones like titles of books, magazines, and newspapers, which are underscored to indicate italics. Sometimes this convention is displaced by indicating titles with all capitals or by merely capitalizing the important words. Sometimes quotation marks are useful beyond mere convention: using words in a special way as “short” and “long” are used above; enclosing borrowed material, as in referring to business men as “Babbitts” (borrowing from Sinclair Lewis’s novel); or enclosing words borrowed from a lower level of English usage, such as quoting slang in formal writing (One ought to get a “kick” out of reading poetry).

One of the handiest, and probably one of the most overworked marks of punctuation, is the dash. Some comic-strip authors use nothing but the dash, throwing it into a sentence any time when a pause is to be indicated. Some persons in friendly letters rely heavily on the dash. In standard English, however, its use is generally restricted to show abrupt breaks in thought and emphatic interruptions in the progress of thought; or it may be used to reproduce stumbling speech.

Other marks of punctuation used less frequently are underscoring, parentheses, and brackets. The printer sets underscored words in italics to identify titles of major works, like books, magazines, newspapers, plays, and works of art in general (examples: *Is Anybody Listening?*, *The Atlantic*, *The New York Times*, *Romeo and Juliet*, *The Thinker*). Italics also conventionally identify the names of ships, aircraft, and trains (*Queen Mary*, *Flying Automaton*, *Twentieth Century Limited*). Parentheses enclose added material, as in the preceding sentence; commas and dashes often act as substitutes for parentheses. An author inserts additional material into a quoted passage by using brackets, which, by convention, separate his own material from that which is quoted. Parentheses, on the other hand, indicate material added by the original author.

RELATIVE DIFFICULTY OF WRITTEN AND ORAL PUNCTUATION. Body and voice control come “naturally” to most people, who acquire them

without conscious effort in the same way that they learn to talk. We utter words almost as easily as we breathe, and we learn to punctuate those oral words with voice variation and body control—when we are uninhibited by stage fright, etc.—almost as effortlessly. Some people, however, do not naturally have much vocal variation, and when they talk before a group they are afflicted with trembling hands, shaking knees, and a sinking stomach. They need training to improve their delivery, that is, their oral punctuation. Written punctuation is still a largely conscious effort that requires a writer to think about how he punctuates. Both kinds of punctuation have basically the same purpose, that of conveying meaning; but both are sufficiently different from each other that no one is likely to use the written aid in place of the oral. Most people need only to improve their skill in the use of each. Unvarying pitch, volume, rate, and unpleasant quality of the voice seldom hinder communication in friendly conversations, for example. But, placed in a more formal situation with an audience of fifteen or twenty people, many persons lose their naturalness, speak in a monotone, or fall into pitch patterns, such as letting their voices rise at the end of each sentence. Most college students do not need to worry about improving their communication over cokes at the neighborhood hangout or in friendly letters. But learning to communicate in more formal situations where clarity, vividness, and accuracy are important can aid in any career.

**GUIDEBOARD:** Three main categories of punctuation are: conventional, logical, and rhetorical. What is important is punctuation which aids meaning, and any one of the three may aid meaning in a given sentence. *Learn to adapt the conventions to logical and rhetorical uses.*

### Applications

(1) According to standard conventional usage, which of the italicized words in the following passage should be capitalized? Which words *must* be capitalized to aid communication? According to the



particular requirements of a given job (style sheet, style book), which words may or may not be capitalized? Note: See Part Two—S1.

1 Artie *shaw* tells us in his *autobiography*, *the trouble with*  
 2 *cinderella*, that he was born in the *east*, in *new york city*. When  
 3 he was seven or eight years old, his *mother* and *father* moved *north*  
 4 to *new haven*, the *site* of *yale university*. The address of the  
 5 combined business and home was 215½ *york street*, which is now oc-  
 6 cupied by several *yale buildings*. He tells us that *while* he was  
 7 attending the *dwight street school* he learned that not all of  
 8 life in a *democracy*—even one with a *democratic party* and a *re-*  
 9 *publican party*—is *democratic*. After he had graduated from *gram-*  
 10 *mar school*, he attended *hillhouse high*. When he was fourteen, he  
 11 attended *poli's palace*, where he heard a *saxophonist* play *dreamy*  
 12 *melody*, and from that day he decided on four things: *money*, *suc-*  
 13 *cess*, *fame*, and *happiness*.

(2) The prefix *re* and the hyphen can change word forms and therefore word meanings; use the following pairs of words in sentences which indicate the differences in meaning to illustrate this phenomenon:

- |                           |                       |                     |
|---------------------------|-----------------------|---------------------|
| (a) recollect, re-collect | (b) recover, re-cover | (c) relay, re-lay   |
| (d) remark, re-mark       | (e) retire, re-tire   | (f) reform, re-form |

(3) In the English language, spelling does not always give the key to pronunciation. Similarly, pronunciation is not always a key to spelling—especially if the pronunciation is not standard. Correct the spelling of each word and pronounce it correctly:

accidently	generly	prespiration
atheletics	goverment	proably
barbarious	grievously	quanity
canidate	hinderance	reconize
childern	hunderd	rememberance
choclate	lible	sophmore
drownded	libary	sufferage
elem	litterture	suprise
everbody	mischievious	temperture
Febuary	preform	turrible



(4) Oral words do not get their standard forms from standard pronunciation only. They also, of course, are put into recognizable form by clear enunciation, or articulation, of the syllables. The articulators—the jaws, the lips, the tongue, the teeth, the soft palate—work together to give spoken words their forms. Below are sentences designed to illustrate how the articulators work to form words.

When you say Sentences A and B notice how your jaw must “work harder” than usual. Repeat the sentences, exaggerating the movement of the jaw:

(a) Don't be a baker if your bones bend like butter.

(b) Farther and farther rolled on the ocean, beating on far beaches, beating and rolling.

The next four sentences require agile lips; watch their movement in a mirror to detect the various positions your lips must assume to say the sentences:

(c) Many, many are the miles I must move, Molly.

(d) Give me some ice, not some mice.

(e) When the summer's cool, I go to summer school.

(f) Bobby's boots became baby's boats.

If you can say the next two sentences without getting your tongue twisted on the *t*'s and the *l*'s, you have placed your tongue properly. What position must you repeatedly put the tongue in to do this exercise?

(g) Thomas Titmouse tied two tees to the top of two tall trees that tottered threateningly in the breeze.

(h) Lily's languid lullaby, like thick loblolly, lulled Larry asleep.

By this time you should have noticed that the articulators work co-operatively. For example, in the next sentence, the tongue and the teeth work together:

(i) The tick-tock of a thin tin clock will thrill a thick thief more than three thistles thrust into the thick of his thumb.

And in the next sentence, notice how the tongue and the soft palate do the work. If you do not know where the soft palate is, you should be able to locate it after saying these sentences aloud:

- (j) Give us gold, grown green; give us grass, gilded gold.  
 (k) Sing a song of spring, Gringo.

(5) What is the difference in meaning between the following pairs of sentences?

- (a) This is the boy's cat.  
 This is the boys' cat.  
 (b) This is the James' car.  
 This is the Jameses' car.  
 (c) The paper is France's most important document.  
 The paper is Frances' most important document.  
 (d) The deer's antlers hung on the clubroom wall.  
 (How can this sentence be revised to indicate whether the antlers belonged to one or more deer?)  
 (e) Brown's and Smith's stores have red fronts.  
 Brown and Smith's stores have red fronts.  
 (f) The commander-in-chief's duties are listed in this letter.  
 The commanders-in-chief's duties are listed in this letter.

(6) As you say each sentence aloud, follow the marks to show relative changes in pitch. Then explain the meaning which each pitch pattern gives to the sentence:

- |   |   |
|---|---|
| (a) $\overline{\text{Do}}$ you $\overline{\text{know}}$ $\overline{\text{Marybelle?}}$  | (f) $\overline{\text{Is}}$ $\overline{\text{this}}$ $\overline{\text{your}}$ $\overline{\text{hat?}}$     |
| (b) $\overline{\text{Do}}$ $\overline{\text{you}}$ $\overline{\text{know,}}$ $\overline{\text{Marybelle?}}$                   | (g) $\overline{\text{It}}$ $\overline{\text{snowed}}$ $\overline{\text{last}}$ $\overline{\text{night.}}$ |
| (c) $\overline{\text{Have}}$ $\overline{\text{you}}$ $\overline{\text{seen}}$ $\overline{\text{my}}$ $\overline{\text{cat?}}$ | (h) $\overline{\text{It}}$ $\overline{\text{snowed}}$ $\overline{\text{last}}$ $\overline{\text{night.}}$ |
| (d) $\overline{\text{Have}}$ $\overline{\text{you}}$ $\overline{\text{seen}}$ $\overline{\text{my}}$ $\overline{\text{cat?}}$ | (i) $\overline{\text{Please,}}$ $\overline{\text{don't}}$ $\overline{\text{go.}}$                         |
| (e) $\overline{\text{Is}}$ $\overline{\text{this}}$ $\overline{\text{your}}$ $\overline{\text{hat?}}$                         | (j) $\overline{\text{Please,}}$ $\overline{\text{don't}}$ $\overline{\text{go.}}$                         |

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(7) Repeat each sentence aloud. Say the words in capitals with more volume than the other words. Explain how the change in volume changes the meaning.

(a) PAT, stop that running around.

Pat, stop that RUNNING AROUND.

(b) Is THIS a nice day?

Is this a NICE day?

(c) GOOD-bye.

Good-BYE.

(d) DON'T do that.

Don't DO that.

(e) THIS is a fine kettle of fish.

This is a FINE kettle of fish.

(8) Insert punctuation and capital letters in the following paragraphs. Be prepared to discuss each from conventional, logical, or rhetorical necessity:

1     william allen white the editor of the emporia kansas gazette  
2     is probably americas most famous country journalist from the time  
3     of his first editorial printed on june 3 1895 until he stopped  
4     going to his office in 1943 he advocated what he thought was best  
5     for emporia for kansas and for the united states  
6     if we can judge from his stories called the king of boyville  
7     mr white led a normal boys life raiding orchards playing a jews  
8     harp and fighting with other boys as a young man mr white seemed  
9     to care little for what is usually called sports instead he got  
10    most of his exercise from walking  
11    he went to the college of emporia and the university of kansas  
12    but he could hardly have been called a serious student in a letter  
13    to his mother he referred to himself as her naturally unstudious  
14    son he never was a mathematician he failed solid geometry three  
15    times at the university at a time when the course was a require-  
16    ment for graduation later he refused an honorary degree from his  
17    alma mater



(9) E. E. Cummings in the poem below does not punctuate, spell, or capitalize conventionally. Try to decide (a) why he spells the way he does, (b) why he punctuates the way he does, (c) why he orders his words the way he does. Then read the poem aloud so that it communicates.

(fea  
therr  
ain  
  
;dreamin  
g field o  
ver forest &;  
  
wh  
o could  
be  
  
so  
!f!  
te  
  
r?n  
oo  
nc)

—From *Xaipe, seventy-one poems*, by e. e. cummings, copyright 1944, 1945, 1946, 1947, 1948, 1949, 1950 by e. e. cummings, reprinted by permission of Oxford University Press, Inc.

(10) Find examples of advertisements in magazines or newspapers to illustrate the degree to which they rely on conventional punctuation. What do the ad-writers substitute for marks of punctuation? Point out places in the advertisements where communication is hindered because of the kind, or lack, of punctuation.

(11) Listen carefully to a well-known radio commercial. Reproduce the entire announcement in writing. Punctuate so that a classmate will be able to say the commercial in the same way that the announcer

did. Give your written version to someone to read aloud. How close did he come to the original announcer's version?

#### 4. How Do Writers and Talkers Solve Other Common Problems?

[*Begin timed reading. Exercise 2. Time started: \_\_\_\_\_*]

##### Audiences Are Variable.

WRITING VERSUS TALKING. Writing and talking may be similar but they are not identical. Until recently, when various kinds of recordings (on tape, wire, plastic, etc.) were developed to make talking relatively permanent, writing was the best way to make a record of oral words; writing is still the most convenient. But writing is not talking: writing, as we have pointed out, stands for talking. Sometimes we write the way we talk—when a colloquial style is desirable. Sometimes we talk the way we write—when a formal, even ceremonial style is desirable. One can hear much advice nowadays to write as he talks. If one could follow this advice, written communication would be much easier. Unfortunately, such advice oversimplifies communication.

INFLUENCE OF AUDIENCES. What, then, is the determinant? Who sets the standard? Almost invariably, the audience. This sounds simple, but Joe Scola reading is a different audience from Joe Scola listening. And Joe Scola listening in a required class is undoubtedly a different audience from Joe Scola listening in an elective class. In other words, audiences are variable, even when *audience* refers to only one person. To direct a message to a particular audience, then, requires some knowledge of what kind of audience will receive the message. An effective writer or talker tries to analyze his audience in advance of his writing or talking, because certain common problems require different approaches. Illustrative of this are those common problems of gaining attention, attaining common ground, and using visual aids. The talker and the writer accomplish each differently, although both have the same aim: completing communication successfully.



## Common Problems Sometimes Require Uncommon Methods.

**GAINING ATTENTION.** Usually one does not start a speech in the same way he begins an article or a theme. A writer generally prepares a paper with a special audience in mind: an author preparing an article on "miracle drugs" for *Scientific American* knows his readers have more scientific knowledge than the readers of *This Week*. An author writing for *This Week*, therefore, uses an introduction with general appeal, but the author writing for *Scientific American* may more safely use an introduction with restricted appeal.

Making a speech, one knows in general, also, the nature of his audience, but unlike the writer, a talker knows specifically the conditions under which his audience listens to him. With experience one learns to adjust to those conditions by revising the beginning of his speech as the situation demands. In some cases, for example, he may have to acknowledge an introduction. Or he may have to refer to what a previous speaker has said—something which many a student in a college classroom forgets when several speakers perform during the same class period.

Because a talker has surer knowledge of his communication situation, he can make a more vivid impression at the beginning than a writer. This advantage is tempered by the ever-changing aspect of the oral situation, which means that the talker must be more flexible in the way he chooses to start, often not knowing what his opening words will be until just a few seconds before he begins to talk. An effective talker, then, like an effective writer, knows he has the problem of gaining attention, but he also knows that he cannot gain attention in the same way that a writer does.

**ATTAINING COMMON GROUND.** Another difference between talking and writing, closely allied to the different ways of gaining attention, is that of "attaining common ground."

Giving directions or making a definition requires that a speaker find common ground with his audience. Suppose a stranger asks the way to the post office. A likely reply would be, "Do you know where



the Central Firehouse is?" If the answer is "yes," the stranger and the informant are on common ground, and directions can continue from the known point, the Central Firehouse. Or in more formal oral situations, like a classroom, the lecturer may need to define a technical term or a word used in a special way. To be certain that his definition is understood, he can tell whether he is reaching common ground by noting whether his listeners have a look of comprehension or of perplexity. If they signify misunderstanding of his definition, he can search for a new approach or add another example.

A writer, in contrast, has a much more difficult task in establishing common ground. The writer cannot assume that his reader already knows the subject or he will "lose" the reader from the beginning. Neither can the author assume that all readers are ten-year-olds. A writer who does this runs the danger of insulting the intelligence of his reader and arousing an antagonistic attitude, in effect "losing" his reader as certainly as though he assumed the reader knew more than he did. A talker, as we have noted, can often tell that he has established common ground when he notices the understanding looks on the faces of his audience. The writer has no such aid to rely on.

**USING DIAGRAMS AND CHARTS.** In giving directions, in analyzing physical lay-outs like parks or buildings, in illustrating abstract ideas with concrete pictures—in all of these situations, writers and talkers often use visual aids (charts, diagrams, pictures) to clarify their words. A writer generally presents the complete diagram and refers to labelled parts as he finds it necessary. A talker may follow the same method, of course, except that he will probably point to each part as he talks about it. For example, the problem may be to explain the difference in pattern of surface winds and of high-altitude winds in the northern hemisphere. How would a writer and a talker by using diagrams solve this problem differently?

### THE WRITER

**Surface winds and high-altitude winds in the northern hemisphere do not move in the same pattern.**

**Surface winds generally follow the broad pattern diagrammed below in**

Figure 1. The northeast trade winds blow in a southwest direction from about 30 degrees north latitude toward the equator. Then, in the mid-latitudes (30 to 60 degrees) are the prevailing westerlies; and finally, north of 60 degrees are the polar east winds.

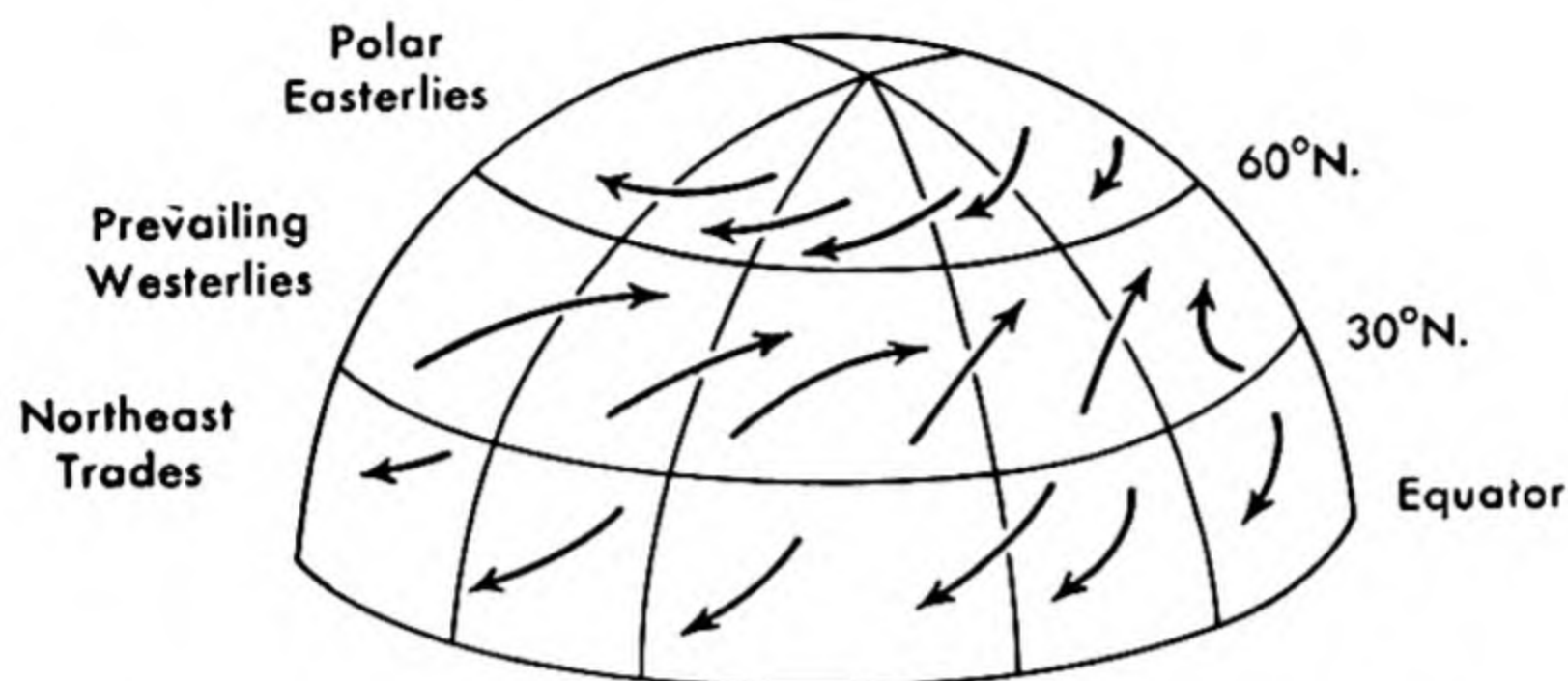


FIGURE 1. Surface Winds in the Northern Hemisphere.

High-altitude winds, however, move in a different pattern, as illustrated in Figure 2. At 40,000 feet, except for a small area near the equator, westerlies cover the entire northern hemisphere. They increase in speed from the pole toward the equator until they reach their maximum velocity at about 30 degrees north latitude. In the diagram, the relative speed is indicated by the length of the arrow (the longer the arrow, the greater the speed). Below 30 degrees the speed of the winds decreases.

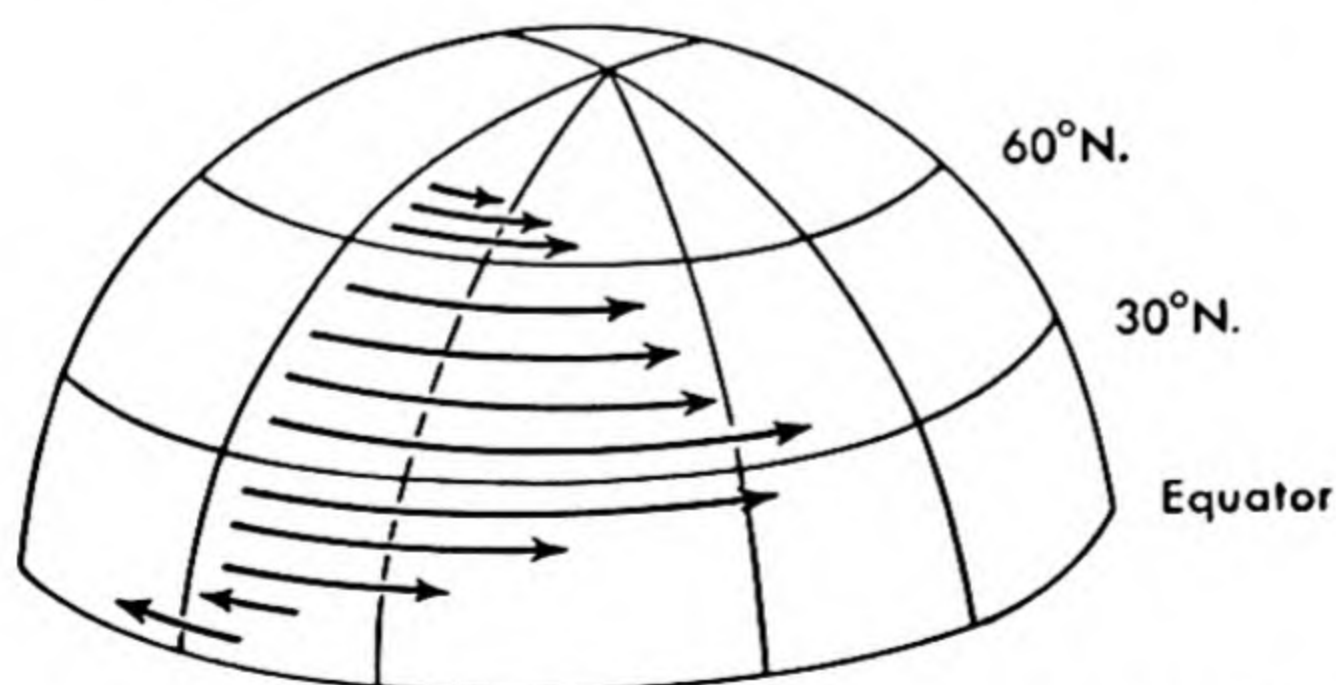


FIGURE 2. High-Altitude Winds in the Northern Hemisphere.



To illustrate his remarks, a talker could prepare these diagrams in advance and then point out each part as he talks about it. In addition, he could draw his finger, or a pointer, along the path of the winds to give his audience a more concrete sense of direction and movement.

Many times there will be an advantage in developing a diagram as one talks. The college lecturer who uses the blackboard extensively tries to give the sense of an unfolding idea with his developing diagram. In this case, drawing the diagram becomes part of the oral situation. Drawing the complete diagram (especially if it is lengthy or complex) on the blackboard will lead the audience to impatient waiting. If the talker wants to work from a completed diagram, he should draw it in advance on a large piece of tagboard instead of trying his listeners' patience. As the drawing is developed on the blackboard, an inexperienced talker, however, must guard against losing contact with his audience by "talking to the blackboard." Talking to the blackboard usually results when one regards his speech as an exercise rather than as a chance to transmit information. The talker can usually use a diagram more effectively than a writer, because the listener does not need to expend as much effort to grasp the meaning.

### THE TALKER

Surface winds and high-altitude winds in the northern hemisphere do not move in the same pattern.

Surface winds follow a general pattern which we can show on a diagram of the northern hemisphere.

[Drawing the latitudinal and longitudinal grid-work representing the northern hemisphere.]

The northeast trade winds blow from about 30 degrees north latitude in a southwesterly direction toward the equator.

[Drawing the arrows representing the northeast trades and labelling them.]

Then, as we move toward the North Pole, we find the prevailing westerlies in the mid-latitudes, between 30 and 60 degrees north.

[Drawing the arrows representing the prevailing westerlies and labelling them.]



Finally, to the extreme north, north of 60 degrees, are the polar easterlies.

[Drawing the arrows representing the polar easterlies and labelling them.]

High-altitude winds, however, move in a different pattern. For example, . . .

[Drawing another latitudinal and longitudinal grid-work for the northern hemisphere.]

At forty thousand feet, except for a small area near the equator, westerlies cover the entire northern hemisphere.

[Beginning to draw the arrows near the North Pole.]

If we allow the length of the arrows to correspond to the speed of these winds, we see that they reach their maximum velocity near 30 degrees north latitude.

[Completing the longest arrow near 30 degrees north latitude.]

Below 30 degrees, however, we see that their force diminishes . . .

[Drawing the shorter arrows below 30 degrees.]

. . . until near the equator we see that the winds become easterlies of small force.

[Drawing the arrows representing the easterlies.]

Although this written account of how a talker might use a diagram is involved, it indicates how gestures accompanying words can help to clarify an explanation rather than to confuse it.

**GUIDEBOARD:** Because his audience directly confronts him, the talker will find certain advantages in gaining attention, attaining common ground, or using visual aids; *he should capitalize on them.* The writer, however, should realize his difficulties and *analyze his audience as well as he can.*

[End timed reading. Exercise 2. Time finished: \_\_\_\_\_. Comprehension test on page 448.]

## Applications

(1) Analyze a full-page magazine advertisement in color to determine how it uses visual material to gain attention.

## 40 • HOW ARE THE SKILLS OF COMMUNICATION RELATED?

- (a) Write an explanation of how the visual material gains its effect.
- (b) In a two- or three-minute speech to the class present your explanation of the advertisement's effect. As you talk, refer frequently to the advertisement with gestures to clarify your remarks.
- (c) Which one of the two methods was easier for you? Explain why. Let someone else read your paper. Discuss with him how you could have made your written explanation clearer.

(2) The New York *Times* usually prints the texts of important speeches. Examine five or six of these speeches to see if the speaker attempted to gain common ground with his audience at the beginning of his speech. In other words, did the speaker try to get his audience to accept him, rather than reject him, early in his speech? Re-write the introduction so that it would suit the reader of (a) your college paper, (b) your high school paper, and (c) the faculty of your college, (d) the members of a club to which you belong.

(3) Write a paper and make a speech on some topic which can be more easily explained by using a diagram. Be prepared to discuss what adjustments you had to make in the oral and written situations.

- (a) Different kinds of mushrooms
- (b) The working parts of a camera
- (c) The inside of the eye
- (d) Structure of the human heart
- (e) Distribution of iron ore in the world
- (f) How to recognize famous constellations
- (g) Learning the keys on a piano
- (h) The battle of Vicksburg
- (i) Laying out a tennis court
- (j) How to find some place of interest

## 5. How Are Reading and Listening Related?

**Being Passive Does Not Mean Being Asleep.**

**MENTAL ALERTNESS.** Saying that talking and writing are active and that reading and listening are passive may suggest that being an audi-



ence is easy. In one sense, reading and listening require a great deal of activity, but it is hidden activity and might be termed alertness. This aspect of communication has been recognized for centuries; Aristotle, for instance, in the second book of his *Rhetoric*, points out that a good listener has the task of testing the "wisdom, virtue, and good will" of the speaker, that is, how wise the speaker is, how upright he is, and how interested in the audience he is. Later chapters of this book emphasize these very points. Nor is the task of the reader less rigorous, as Thoreau has pointed out: "Books must be read as deliberately and reservedly as they were written."

**PHYSICAL ALERTNESS.** But mental alertness is impossible without physical alertness. Who ever saw a mind walking around without a body? Both reading and listening require some muscle tension to keep the body alert and the mind attentive, but reading requires more conscious use of a set of muscles than does listening: the increased or decreased rate of "moving the eyes along a line," for instance, determines how fast or how slow one reads; making the eye "jump back and forth" or sending it diagonally down the page allows one to deliberate over his reading or to "skim" for specific information. And although a reader cannot literally talk back to the writer in the same way that a listener often can, the reader must assume a posture of "talking back." Slumping in the chair, for example, is hardly conducive to talking back—either mentally or actually—whether one is reading or listening.

### **Reading and Listening Can Be Improved.**

**EYES AND EARS.** Reading and listening can be improved within the physical limitations set by the body. Near-sightedness and astigmatism, which affect the sight, and partial or total deafness are examples of organic deficiencies requiring special medical attention. Ignoring near-sightedness when it may be improved by wearing glasses, for instance, and sitting in the last row of a classroom when one is "hard of hearing" unnecessarily act as barriers to communication.

**CONTROLLING THE FLOW OF IDEAS.** A listener is comparatively unable to control the rate of a talker's ideas, except in an informal give-and-



take. In a lecture, for instance, one may feel compelled to mull over the definition of a basic concept, but to stop listening may mean missing other important points. Listening can often be a frustrating experience. But what about the reader? He may go as fast or as slow as his ability to comprehend allows. He may lay the book or paper down until he feels himself in the "proper mood." The reader, then, can regulate the completion of communication to a degree that the listener cannot.

The listener may have one consolation, that he need never listen any faster than someone can talk. But this consolation can be a disadvantage, too. Listening to a lecture about familiar material, one may wish he could speed the lecturer up; instead, the talker controls the speed of ideas. While reading familiar or easy material, however, one can increase his rate, within his own personal limitations and purpose in reading. And it is practicable and possible for him to improve his speed and comprehension. As a listener, one may possibly increase the number of words he can hear in a minute, but drilling to attain such a skill is hardly practicable because hardly anyone talks more rapidly (and remains intelligible to normal listeners) than about 250 words a minute. When the average freshman enters college, he can already read about 250 words a minute. What is important, however, is that he need not be satisfied with that rate.

WAYS OF IMPROVING. Basically, then, there are two ways of improving one's abilities as an audience: (1) improving the "physical mechanics" which make reading and listening organically possible and (2) improving the "mental mechanics" which turn passive looking and hearing into active reading and listening.

The first method involves testing the eyes for visual acuity, decreasing the number of fixations on each line of reading matter, increasing the eye-span, eliminating silent vocalization, moving the eyes rhythmically across a line, wearing hearing aids, etc. (See Part Two, RR—Reading: Rate for details.)

The second method, improving mental mechanics, is a central concern of this book. By improving mental processes and by understand-

ing the structure of ideas and the nature of communication, one can become a better reader and listener as well as a better writer and talker.

**GUIDEBOARD:** Important to successful communication are effective writers and talkers. Equally important are *active* readers and listeners. Reading and listening can be improved, but only by *practicing what is preached*, here and in the classroom.

## Applications

(1) From personal observation in the next week collect examples of:

(a) Your ability as a listener to control the speed with which communication was completed. How often did a lecturer go too fast for you to comprehend? What was the subject of his lecture? Why did he go too rapidly? Did other listeners feel the same as you? How could you tell? Ask yourself similar questions about times when the lecturer seemed to go too slowly for your comprehension.

(b) Your ability as a reader to control the speed with which communication was completed.

On the basis of your observation draw some conclusions about the differences and similarities between reading and listening. Compare your conclusions with those made by other members of the class.

(2) From personal observation during the next week collect examples of how your interest influenced your ability to concentrate while reading or listening:

(a) How often did your interest in other activities spoil your concentration during reading or listening? How successful were you in overcoming this handicap?

(b) How often did your lack of interest in the subject matter affect your concentration while you were reading or listening? What did you do to overcome your inattentiveness and lengthen your period of concentration?

(c) How often did success in what you were doing affect your concentration while you were reading or listening? Do you generally find it hard to concentrate when you are studying difficult subjects?



## 6. What Is This Chapter About?

One who knows what is common to all the skills and what is peculiar to each can better adjust to different communicative situations. A talker, for instance, will not invariably use the same attention-gaining devices, the same ways of introducing visual helps, or even the same language in every speech because his audiences will vary. A listener, in contrast to a reader, can expect a personal and direct method of having his interest aroused; a listener will expect a more informal use of graphs and diagrams and will not demand such well-knit sentences or formal language as he would of a writer. When a talker understands that the words he uses are comparatively impermanent, he will attempt to use more obvious methods of transition to indicate to his listener the organization of his discourse. The writer, on the other hand, knowing that he cannot rely on gestures or voice inflection to aid his words, will carefully choose his words and construct his sentences; he will use punctuation, capitalization, spelling, and paragraphing conventionally to get acceptance, rhetorically to gain effectiveness, logically to aid his thought.



## CHAPTER

# 2 What Is the Function of Words?

---

1. What Makes Communication Complex?  
Communication Begins with Experience.  
People Cannot Have the Same Experience.
2. How Are Words Related to Persons and Things?  
People Use Words Imperfectly.  
Words Can Represent Things in Four Ways.

*"When I use a word," Humpty Dumpty said, in rather a scornful tone, "it means just what I choose it to mean—neither more nor less."*

*"The question is," said Alice, "whether you can make words mean so many different things."*

*"The question is," said Humpty Dumpty, "which is to be master—that's all."*

—Lewis Carroll, *Through the Looking-Glass*

---

### "WHERE DOES COMMUNICATION START?"

"When someone talks or writes."

The professor had asked the question, and one of his students had answered it. The answer was "correct," the professor knew. But it was also too simple. It left out too much. And what the answer left out was important.

What went on before the writing or the talking? "Think before you talk" and "look before you leap" both popped into the professor's head: talking and leaping may be important, but thinking and looking beforehand are equally important. He decided to probe the beforehand, to show that communication can start before words—that is, with experience or ideas.

## 1. What Makes Communication Complex?

[*Begin timed reading. Exercise 3. Time started: \_\_\_\_\_*]

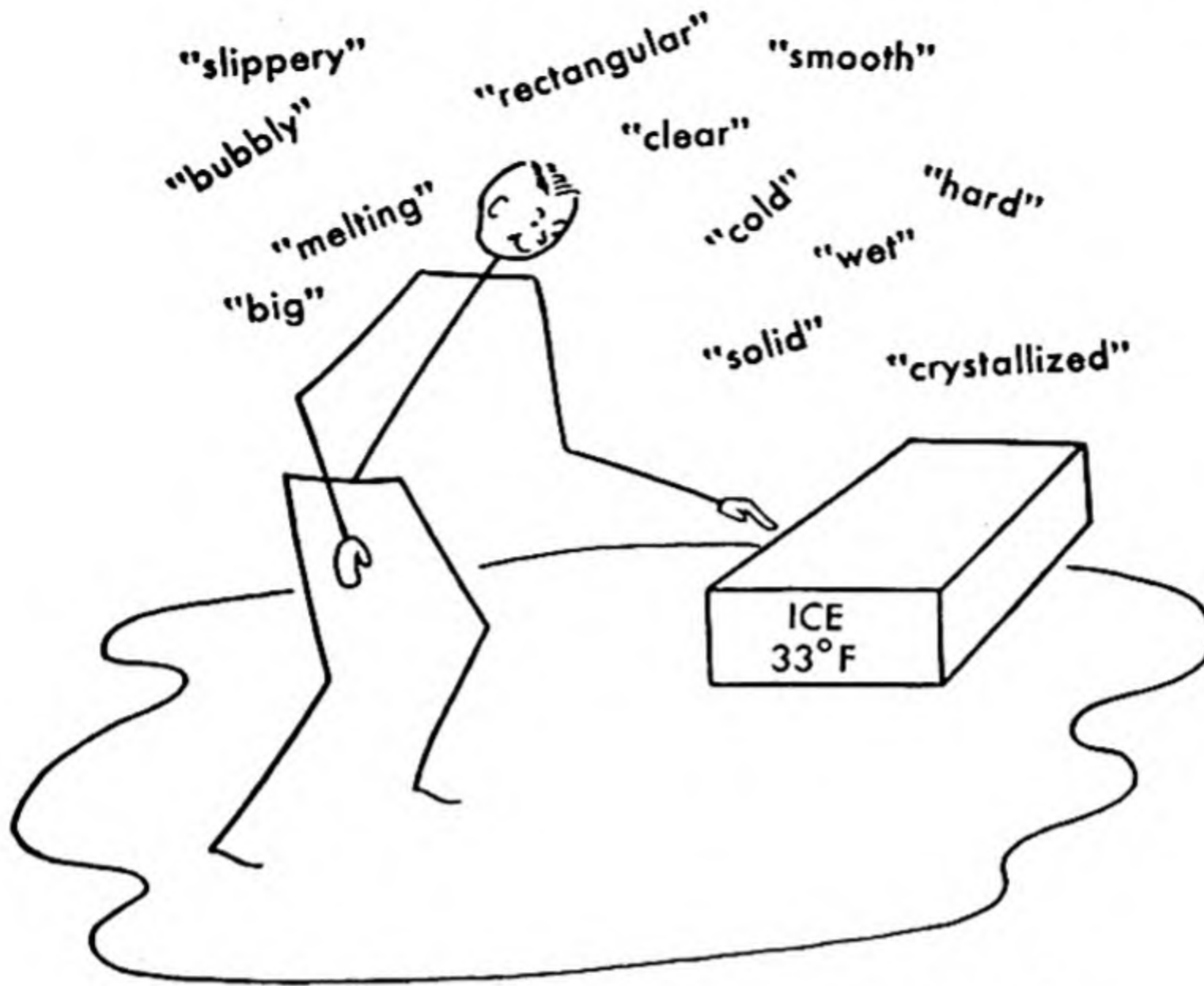
### Communication Begins with Experience.

If words, or other symbols, are only the medium by which one person transmits "something" to another, then communication must obviously start with this something. Something, that is, happens to someone who wishes to transmit the "happening" to another person. Communication starts with this **experience**, with the stimulation of someone's senses and the functioning of his nervous system. In other words, an experience has at least two elements: (1) a **subject** (a person) who is involved (through his "five" senses) with (2) an **object** (an ice cube, a friend, a door, a presidential election).

**THE "SUBJECT."** The intensity, or richness, of an experience depends on the condition of the subject's organism (flesh, blood, nerves, brain—all working together). For instance, after spending fifteen minutes over his test tubes, a chemistry student will no longer find hydrogen sulphide so sickening because his sense of smell fatigues quickly, and he becomes "accustomed" to the odor. Or the longer one thinks about the pressure of one leg against the other when his knees are crossed, the harder it becomes to bear the "pain." In the first example, fatigue causes the subject to react differently to an *apparently* unchanging occurrence. In the second example, attentiveness or concentration changes the experience for the subject.

**THE "OBJECT."** An experience, however, does not lie only in the subject; the object, too, is a part of the experience. Even a seemingly simple object like an ice cube is complex: how cold is it? is it melting? how big is it? what shape is it? And a microscope or a magnifying glass reveals other questions that could be asked of a simple ice cube. The wonder is that human beings should even hope to try to understand objects—and to talk and write about them.

**THE "EXPERIENCE."** Much takes place before words can become a part of communication. Between the occurrence and one's words about the



Even "Simple" Objects and Events Are Complex.

occurrence appear several steps: (1) something stimulates the senses; (2) nerves transmit the "message" to the central nervous system; (3) then the organism (muscles, glands) reacts to the message. Of course, all of this happens so smoothly and so quickly that usually one is unaware of the stages. This subject-object relationship gives rise to a familiar terminology: the contribution of the object is termed the "objective" element, and the contribution of the subject, the "subjective" element. Understanding how these subjective and objective elements work is basic to clear communication.

### **People Cannot Have the Same Experience.**

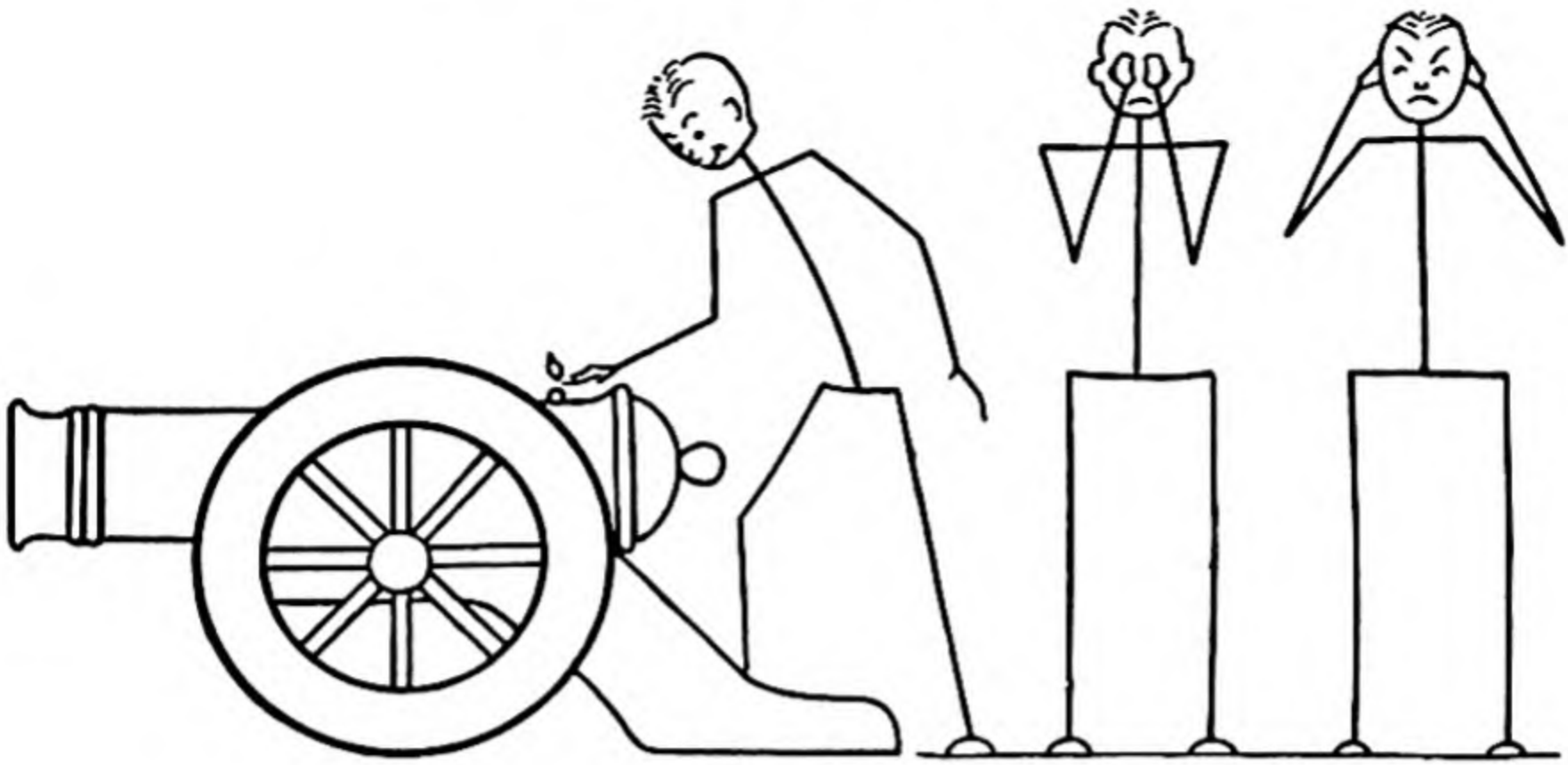
Lawyers expect five witnesses of an occurrence to give five slightly different accounts of how the event took place. Lawyers even expect the same witness to give varying descriptions from time to time. When five persons tell different stories about an automobile accident, four of them do not have to be lying.



If an experience for one person is complex and difficult to understand, the experiences of different persons must be even more complex. Further, the communication of different persons about the "same" event must also vary. Different persons have different experiences with the "same" event because (1) they may not have the same senses stimulated, (2) they may not possess equally capable nervous systems, (3) they may not have the same interests to direct their attention to the same parts of the occurrence, (4) they may not occupy the same place as they react to the event, (5) they may not all view the event at the same time.

**THE VARYING SENSES.** Not all people are born with "five senses." Some are born deaf; some are blind from birth. Others lose one of their senses through accident. Naturally, such people do not have the same experience with an event that others with their full complement of senses have. Persons without one of the five senses will not only talk about their experiences differently; they may also find it difficult to learn how to talk. Helen Keller tells of such a difficulty in her autobiography, *The Story of My Life*. Deprived of her sight, hearing, and smell at about two years of age, Miss Keller found her experiences limited to those she could acquire through her senses of touch and taste.

In order to learn how to communicate, Miss Keller—as does everyone—had to discover that a word could stand for an object. This process is comparatively easy for one who can *hear* the word (*cat*) at the same time that he can see the object (*cat*). Thus the object-*cat* easily becomes the meaning of the word-*cat*. Later, learning how to read and write, one discovers that the written *cat* stands for the oral *cat* and so for the object-*cat*. For Miss Keller this process of learning was not easy. She was almost seven years old before she discovered that water trickling over one hand from the pump could be represented by a word which her nurse was spelling with a "touch" alphabet in her other hand. After she had discovered that an event can be "talked about," her ability to learn, to think, and to communicate went ahead rapidly.



Different People Have Different Experiences.

**THE VARYING NERVOUS SYSTEMS.** Even if everyone reacting to the same event had the same senses stimulated, each person's experience would be unique because no two persons have equally efficient senses. That some people are blind to certain colors is so well-known that in many states applicants for drivers' licenses must take color-blindness tests. All persons are nightblind until the rods in the retina adjust to the dark, but for some people this adjustment takes hours, during which time they are "blind" in the dark. Some people are tone-deaf. Some cannot perceive any odor, while others can smell only vapors which cause a stinging sensation. Certain substances that taste bitter to some people are tasteless to others. If everyone had senses which work in the same way, there would be greater likelihood of everyone's having the same experience with the same object. Then there would be less chance that two persons would disagree about the "same" experience.

**THE VARYING INTERESTS.** Adding to the variability of experiences are prejudices which lead one to concentrate on some parts of an event to the exclusion of other parts. Sometimes people "come equipped" with a more or less permanent set of prejudices. Ned Sparks, popular long-faced comedian during the 1930's, played the perennial pessimist. Other



people seem to be incurable Pollyannas who always remember that the sun will shine again after the rain.

The optimist or the pessimist is an extreme example of set prejudice that colors the way a person may react to a happening. In myriads of cases a different interest will cause different persons to get different experiences. A ten-year-old girl at a football game is probably more interested in the antics of the teams' mascots than she is in the well-executed block. Easter morning at church may find more women interested in their neighbors' hats than in the services. An English instructor probably notes more deviations from conventional punctuation during his leisure reading than do his students or chemistry instructors.

Of the influences that can cause a variety of experiences, the one of interest or prejudice is probably the most important to control. Only by overcoming his prejudices can one hope to arrive at objectivity for rational decision and action.

THE VARYING LOCATIONS. Further variation in experience depends on the relative positions of subject and object. Seeing Niagara Falls from the platform on the American side of the falls is different from seeing it downstream on the Canadian side. And both are different from the spray and the roar received from the deck of *Maid of the Mist*.

At an art exhibit one may try to approximate a "complete" experience by moving around a piece of sculpture to view it from as many angles as possible; yet, returning two weeks later, one sees he has missed something. Experienced observers of paintings try to change their positions relative to the painting by moving away from the picture to gain an idea of the whole; then they move closer to examine details of brush technique, etc. These observers of art are something like the basketball referee who constantly moves about so that "nothing" will escape his eye: the best referee is he who can see "everything" that happens on the court.

THE VARYING TIMES. In order to occupy a given position, a person must occupy it at a given time. Merely living in the mid-twentieth century gives us experiences with the Atlantic Ocean which differ from



that of our grandfathers fifty years ago: we can cross it comfortably by air in a few hours. Or, take the reaction of most college students to time when they register for classes. Most of them will admit that Chemistry I at eight o'clock on Saturday morning is different from Chemistry I at eight o'clock Wednesday morning. Some studies have shown that in the "same" courses on the "same" campus there is a higher percentage of failures in classes which meet on Saturday mornings; obviously the time at which the classes meet changes the learning experience in some important way, probably connected with the interest of the student.

But the passage of time affects the object too. Whether the field is wet or dry will influence the chances of a football team for victory. As "Old Main" grows older, it acquires traditions that the newer buildings on campus do not have. Sooner or later, a corduroy skirt gives out at the seams. So the ever-changing world itself must vary the experiences that one has.

**GUIDEBOARD:** The complexity of experience makes communication difficult, but not impossible. Both speaker and audience must *guard against over-simplification* to complete the cycle successfully.

[*End timed reading. Exercise 3.* Time finished: \_\_\_\_\_. Comprehension test on page 449.]

## Applications

(1) College freshmen often wail that they find it difficult to write themes or make speeches because they don't have anything to talk about: nothing ever happens to them. To what degree are these reasons legitimate? At what times in your life does nothing literally happen to you? Consider situations when you are (a) sleeping, (b) unconscious, (c) dozing, (d) inattentive, (e) thinking, (f) reading, and (g) absent-minded.

(2) Explain when the following are experiences according to the definition in this section: (a) a tree being blown over in the middle

of a forest, (b) a water faucet dripping in the kitchen of the White House, (c) two cars colliding at the intersection of Hollywood and Vine, (d) Gabriel Heatter broadcasting into a "dead" microphone, and (e) a Strauss waltz being played on the record player in your room.

(3) Analyze the experience you are having now. How many of your senses are being stimulated? What parts of the experience were you unaware of before you began your analysis? Can you give any reasons for your failing to notice these parts of your experience?

(4) Not always in an experience is one's reaction particularly vivid. Describe briefly how you have reacted in situations similar to the following (if you have not experienced some of the situations, tell how you *think* you would react):

(a) You are lying in a hammock under a tree in your backyard when a spider drops on your bare neck.

(b) You are taking a short cut across an empty lot overgrown with foot-high weeds when you suddenly notice that if you take another step you will plunge your foot into a nest of snakes.

(c) You are studying quietly in your room when your roommate drops an empty metal waste basket behind you.

(d) You are in the dentist's chair having a tooth filled when the drill breaks through and touches a nerve.

(e) You are listening to a lecture in a hot, stuffy classroom immediately after a big lunch. The lecturer has a monotonous voice and you think his subject isn't very interesting anyway. This has been going on for forty minutes.

(f) You are listening to a lecture in a comfortable classroom. You feel alert and the lecturer is bringing new light to shine on a subject you think is vitally interesting.

(5) A simple experiment will illustrate how "personal" (that is, how different for everyone) experience can be and how "public" (that is, how similar for everyone) it can be. Ask three or four persons to leave the room. Then, recalling them individually, allow each person two minutes to describe orally the same object—a desk, a chair, a pencil, a tie.



- (a) Did all three persons have the same senses stimulated?
- (b) Did anyone of the three seem to have more acute sense-reactions than the other two?
- (c) To what extent did special interests of the persons lead them to focus on certain details? You will, of course, need to cross-examine each person to determine this information.
- (d) What effect did the time at which each person experienced the object have on his description?
- (e) What effect did the position of each person have on his description?

(6) The preceding experiment is a more or less haphazard way of analyzing an experience. By using a systematic method that allows closer, more detailed observation, we can train ourselves toward "enriched" experiences. A simple system to follow is a six-part experience-analysis chart: Draw up a chart with six columns headed (a) sight details, (b) sound details, (c) touch details, (d) taste details, (e) smell details, (f) mixed-sense details (like pressure, weight, motion). For a half-hour period, list details in each column which will describe your experience in a simple, familiar situation like a classroom, reading room, or band rehearsal. Choose words which will describe your experience as closely as possible. Keep your imagination in check: your experience is an *actual* one, not a fancied one. The six columns of the chart should force you to focus your attention on details which you might otherwise overlook. The experience-analysis chart thus gives system to your analysis and aids your concentration. After the chart has been filled out, write a paragraph using as many of the details as you think necessary to communicate the actual experience. In your first sentence tell your reader what value an analysis like this can have and how you made your analysis. In your last sentence summarize what you have done. An obvious way to organize your paragraph is to take up each column in order; such a method, of course, might not be the most effective way. Naturally, no one can tell you how many words your paragraph should contain: the quantity of words will depend



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partly on the richness of your experience, which, in turn, depends on the closeness of your observation.

### *Sample Experience-Analysis Chart*

*Time:* 7:30 P.M., October 3.

*Place:* Living room, my home.

<i>Sight Details</i>	<i>Sound Details</i>	<i>Touch Details</i>	<i>Taste Details</i>	<i>Smell Details</i>	<i>Mixed-Sense Details</i>
easy chair	dish- washing	wooden chair	gum	cigar smoke	crossed legs
brown leather easy chair	clatter of pans from kitchen	straight- backed desk chair	sharp bite of pepper- mint	fresh smoke of Dad's cigar	gradual tightening of leg twisting behind rung of chair
etc.	etc.	etc.	etc.	etc.	etc.
etc.	etc.	etc.	etc.	etc.	etc.

Note: the first details listed in each column are relatively unsatisfactory because they are too general. The second details listed in each column give a better "picture" of the experience because they are more specific and concrete. Caution: too many adjectives, continuing like the second group of details, will result in "fancy" writing that is "too rich."

A variation of this experience-analysis focuses on only one sense. Henry Thoreau has a whole chapter in *Walden* called "Sounds"; obviously he has limited a report of his experiences to one sense. Here is one paragraph from this chapter:

Regularly at half-past seven, in one part of the summer, after the evening train had gone by, the whip-poor-wills chanted their vespers for half an hour, sitting on a stump by my door, or upon the ridge-pole of the house. They would begin to sing almost with as much precision as a clock, within five minutes of a particular time, referred to the setting of the sun, every evening. I had a rare opportunity to become acquainted with their habits. Sometimes I heard four or five at once in different parts of the wood, by accident one a bar behind another, and so near me

that I distinguished not only the cluck after each note, but often that singular buzzing sound like a fly in a spider's web, only proportionally louder. Sometimes one would circle round and round me in the woods a few feet distant as if tethered by a string, when probably I was near its eggs. They sang at intervals throughout the night, and were again as musical as ever just before and about dawn.

Below is a student's theme written from an experience-analysis chart. Read it as an example; then answer the questions following it and let your answers guide your own writing.

## THE FIRE

[1] October 17 found me hunting squirrels on the side of the mountain about twenty miles north-west of Petersburg. [2] Since I could find no game, I soon tired of hunting and decided to visit a friend who lived nearby. [3] When I arrived at his home, we noticed smoke billowing into the sky; deciding to investigate, we were soon chugging up the mountain road in his 1938 Chevrolet truck.

[4] Our eyes met a great and appalling sight when we arrived at the location of the origin of the smoke. [5] Deep red and orange flames leaped twenty to thirty feet into the once clear, blue sky. [6] Columns of brown smoke billowed forth; we could hear the sharp report of an occasional explosion as the heat caused a pine tree to expand. [7] The country had suffered a drought for several months, and the dry, brown, foot-high grass seemed eager to burn. [8] The everpresent underbrush in a wooded land would burst into flame, then gradually subside, only to burn more vigorously in a few seconds. [9] As my friend and I were watching the fire, three men rode up on horse back and looked on with awe. [10] Gone was the fresh smell of woodland in the fall, and in its place was the overwhelming acrid scent of woodsmoke. [11] Intermittently, smoke filled the eyes of all of us; then the heavy cloud would disappear, to be followed by another in a moment. [12] The flames would subside, then leap forward and into the sky, like a wild animal gone mad with fear. [13] The sight gave me a helpless feeling, for it seemed useless for man to pit his slight strength against such a huge and frightful monster. [14] We could feel the heat from the inferno a hundred yards away. [15] Men who hunted deer in the winter had built



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cabins nearby, and it seemed impossible that the buildings could be saved.

[16] We watched the fire for only fifteen minutes. [17] Then the men on horseback departed, while my friend and I left to call the forest ranger. [18] When we reached the bottom of the mountain, a ranger met us, for someone had already called him. [19] We returned to the fire, and found that it had subsided as suddenly as it had begun. [20] The ranger had contacted six other men, and the nine of us quickly started building a fire lane around the fire. [21] It was finally placed under control, and the deer cabins were saved.

(a) Does the introduction (Sentences 1-3) take "too long to get started"? Rewrite the first paragraph, condensing its ideas into fewer words.

(b) Point to verbs, adjectives, adverbs, and nouns which you think are well-chosen.

(c) What words are "weak"? Suggest substitutes which give the reader a more vivid picture of the fire.

(d) The hunting cabins are first mentioned in Sentence 15. Could the author have mentioned them sooner? Does the conclusion (Sentences 16-21) seem to give importance to the cabins? Where would be an effective place to first "bring in" the cabins?

(e) Can the conclusion be condensed?

(f) The theme obviously is not organized according to the columns of the experience-analysis chart. What principle does the student follow in his organization? How does Sentence 7 fit into this organization?

## 2. How Are Words Related to Persons and Things?

### People Use Words Imperfectly.

SAYING "EVERYTHING." Since no two persons can ever have exactly the same experience, no two persons can ever have exactly the same knowledge.

If it were possible for two persons to have the same kind of knowledge, it might be possible for them to say the same things about an event. This would mean that each person would have the same stock of words in his head and that each person would choose the same



words, in approximately the same order, to communicate his knowledge. Such a condition would be unlikely. Then how can a reader or listener be sure that a particular speaker possesses all the knowledge possible about a given subject? Of course, some persons who become experts—like Albert Einstein in theoretical physics, Frank Leahy in football, Admiral Richard E. Byrd on the Antarctic—can come closer to saying “everything” in their fields, but they would probably be the first to admit great gaps in their knowledge.

How does this lack of knowledge, this inability to say everything, affect communication? All discourse is relatively inexact and incomplete. One must therefore refuse to accept everything that appears in print; even the remarks of an expert may sincerely be questioned—because no one can say everything about anything.

BELIEF IN WORDS AND SYMBOLS. Nor are words the same as the things they represent. When one sees a black spaniel and says, “There’s a black spaniel,” obviously the object (the dog) is not the same as the words (“There’s a black spaniel”). Could anyone make such a gross error as to mistake words for the things they represent?

Huck Finn in Twain’s *Tom Sawyer Abroad*, humorously for the reader, commits such an error. Huck, Tom, and Jim Watson become unwilling passengers in a balloon flying east across the United States. An argument arises between Tom and Huck over their location. Huck is speaking as the argument goes on.

“. . . If we was going so fast we ought to be past Illinois, oughtn’t we?”

“Certainly.”

“Well, we ain’t.”

“What’s the reason we ain’t?”

“I know by the color. We’re right over Illinois yet. And you can see for yourself that Indiana ain’t in sight.”

“I wonder what’s the matter with you, Huck. You know by the color?”

“Yes, of course I do.”

“What’s the color got to do with it?”

“It’s got everything to do with it. Illinois is green, Indiana is pink.

You show me any pink down there, if you can. No sir; it's green."

"Indiana pink? Why, what a lie!"

"It ain't no lie; I've seen it on the map, and it's pink."

You never see a person so aggravated and disgusted. He says:

"Well, if I was such a numskull as you, Huck Finn, I would jump over. Seen it on the map! Huck Finn, did you reckon the states was the same color out-of-doors as they are on the map?"

"Tom Sawyer, what's a map for? Ain't it to learn you facts?"

Huck, of course, was too naïve. Not only did he believe implicitly that words and symbols had to "tell the truth," but he also believed that words and symbols were the same as the things they represented. Fortunately, most people do not make such simple errors.

But many people make the same kind of error unconsciously. For example, most hay fever victims know that they suffer more on days when the pollen count is high. In experiments, doctors have found that they can make many hay fever victims suffer even when there is only a little pollen in the air: on days when the pollen count was too low to bring about hay fever symptoms, doctors placed a falsely high pollen count on signs in their offices. Many patients, as soon as they had read the signs, developed symptoms of hay-fever. These patients reacted to symbols in the way they would react to the actual pollen; they forgot that the symbol was not the actual thing and that some symbols do not accurately represent actuality.

[*Begin timed reading. Exercise 4. Time started: \_\_\_\_\_.*]

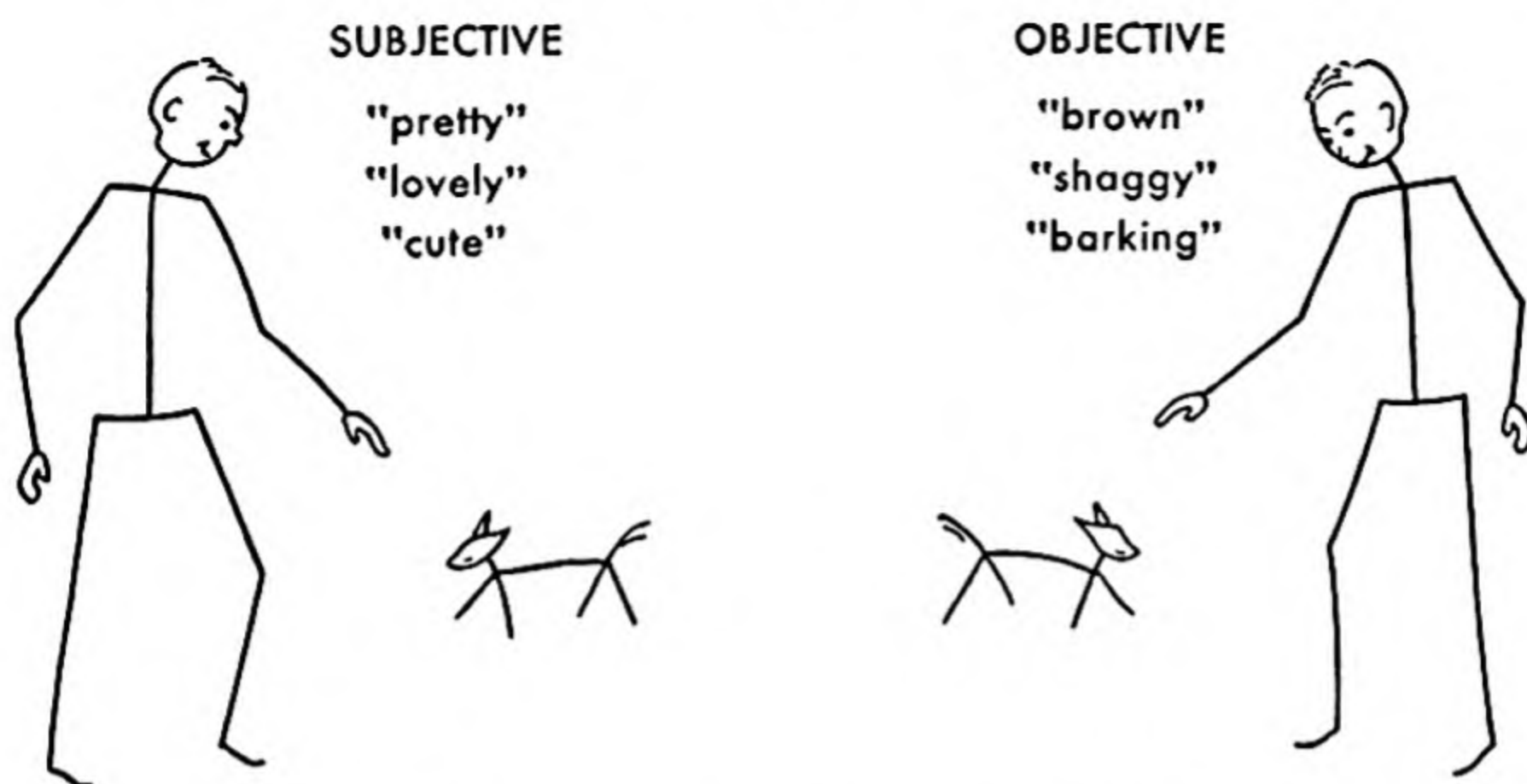
### Words Can Represent Things in Four Ways.

SUBJECTIVELY AND OBJECTIVELY. Speaking about an experience, one consciously or unconsciously uses words subjectively or objectively.

One may talk about an event in a relatively objective way, so that most people will agree that the words used do not distort the "facts":

It is mid-August in Nebraska. The temperature is ninety-nine degrees in the shade. A withering wind from the west shrivels the leaves of the corn, and small dust-whirls wander through the heat-shimmer above the grain fields. Rain has not fallen for three weeks. Toward the end of the afternoon black clouds pile up and obscure the sun.





Words Can Emphasize the Subjective or the Objective.

What does the wife of a farmer with four hundred acres of corn say about the clouds? She calls to her husband, "Come out, Ed, and see the *beautiful* clouds. We're going to get a corn crop yet." But what does the teen-ager who has planned a picnic supper say? "Look at those *awful* clouds. Now we can't go to our picnic." The clouds were the same, but the talk about them was different because each speaker had a different feeling about rain.

Everyone has prejudices or interests which show in "loaded," "slanted," or "colored" words. But a speaker who wishes to be objective must become aware of his prejudices and interests so that they do not creep unconsciously into what he says. And one who wants "facts" must be able to detect the slant of the speaker. Most advertising contains slanted words—partly because an advertisement is argumentative in purpose ("Buy our product!") and partly because so often there is so little factual difference between competing products that the advertiser's appeal must be emotional rather than rational.

Some advertisements sandwich "loaded" words and "factual" words together so that the uncritical reader tends to accept the loaded words as factual:



Acclaimed by readers of 'Fortune' in their 1951 Survey as "the foreign car which they would most like to own", statistics now show that Jaguar sales total more than all the rest of imported makes in the over \$2000 class put together. Such striking evidence shows the great appeal which the Jaguar has for discriminating Americans. Its superb styling, luxurious appointments and tremendous performance make the Jaguar sheer joy to drive and own. The Mark VII Sedan and XK Sports are both powered by the world-famous 160 h.p. XK120 motor and each is the finest in its field. Prices from \$4305.

—From *Newsweek*, 8 September 1952, p. 87. Reprinted by permission of *Newsweek* and Jaguar Cars North American Corporation.

In this advertisement, at least, the presence of factual words helps the reader to interpret the loaded ones. Since the Jaguar is not really in the above \$2000 class (which connotes less than \$3000) but in the above \$4000 class, the reader can gather that "discriminating" Americans are those who can afford to spend at least \$4000 for a car. He knows, further, that the Jaguar has a motor with 160 h.p., so it probably has more pick-up than one with 100 h.p.—although the advertisement does not say how heavy the Jaguar is and therefore how efficient the 160 h.p. is. In other words, after closer examination, the reader still knows very little about the Jaguar car; he knows more about how the manufacturer feels about the car. The critical reader is left with a feeling of dissatisfaction: what he knows about the product after reading the advertisement is little more than what he knew before reading it.

**GUIDEBOARD:** *Be objective.* Willy-nilly, a subjective slant must always be present anyway. Refuse to accept slanted communication *masquerading as factual.*

SPECIFICALLY AND GENERALLY. Besides emphasizing the subjective or objective parts of experience, the words used to represent things may be relatively specific or general. A given word is neither specific nor general in itself. One must know the context in which the word is found—and then the word is usually only more or less specific than another word, or more or less general than another.

One kind of context is **experiential**—that is, some part of an experi-

ence gives meaning to a word. For example, a two-year-old child says, "Dog," and simultaneously points to a St. Bernard lumbering across the lawn. In this context the word *dog* refers to the objective part of the experience. Also in this context, *dog* is specific because it stands for a particular, definite dog which cannot be confused with any other single, explicit dog. Similarly, *Bowser* or *animal* would be specific—in this context.

In the preceding example, the two-year-old child achieved clear communication by using a specific word. By putting the same child in a different experiential context, one can easily see that *dog* is not specific in itself. Suppose five other dogs cross the lawn with the St. Bernard. The child says "Dog" and points as before. But this time, because of the changed situation, the listener does not know what single, definite dog the child is referring to. The child may mean all six dogs, any one, any combination of dogs fewer than six, or the "dogness" of the group. In the new context, *dog* becomes more general, and the communication is hazy and unsuccessful. *Dog* is general because it refers to more than one unit of something; communication is hazy because the listeners do not know precisely what *dog* refers to.

As people get more adept in the use of words, they rely less and less on experiential context to give meaning to their words. Instead they depend more on verbal context. In verbal contexts, too, words may be relatively specific or general. Take, for example, the following statements: (1) "Tonight I'm going to read a book." (2) "Tonight I'm going to read a novel." (3) "Tonight I'm going to read *Huckleberry Finn*." (4) "Tonight I'm going to read *Huckleberry Finn*, illustrated by Donald McKay." These statements illustrate that the more general a word is in its context the larger the territory of objects it can refer to. Thus the word *book* could include encyclopedias and dictionaries, atlases, textbooks, pamphlets, and the like. But the word *novel* would exclude such books as encyclopedias and dictionaries and would normally be restricted to mean such books as *The Red Badge of Courage*, *Little Women*, *Treasure Island*, and *A Tale of Two Cities*. Thus *novel*, in the context of the four statements, is less general (or more specific) than *book*. In the same way, "*Huckleberry Finn*" is



more specific than "novel" and "the edition of *Huckleberry Finn* illustrated by Donald McKay" is more specific than "*Huckleberry Finn*," which may refer to any one of the various editions of that Twain novel.

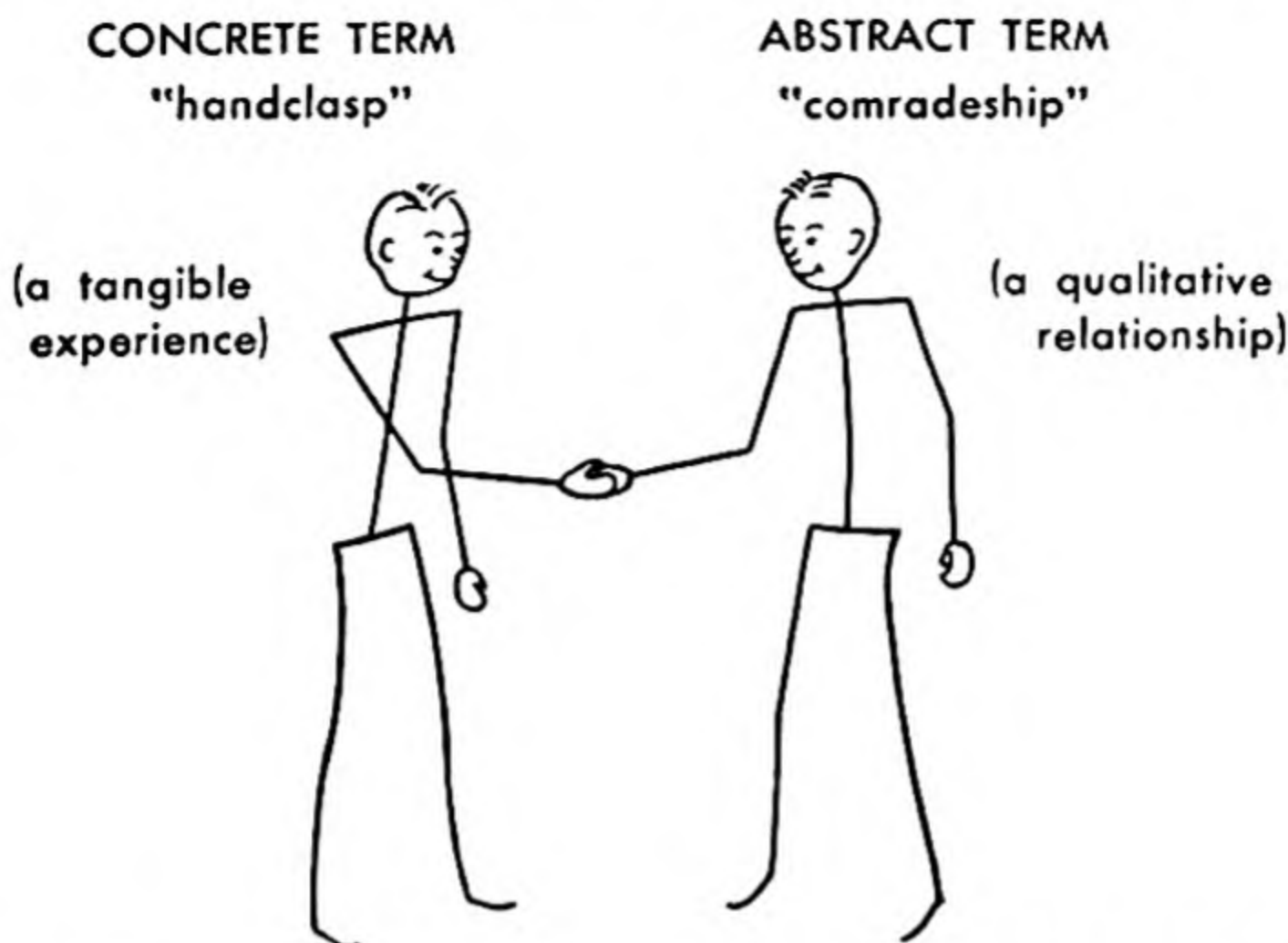
In most contexts a proper name is sufficiently specific for clear communication. Most persons who talk about the *Mississippi River* have reference to the river which has its source in Minnesota and empties into the Gulf of Mexico. Nor is it likely that *New York City* will cause confusion. But when John Jones enters the Navy (notice how the context determines whether "John Jones" is specific or not), his name is not specific because there may be five hundred other John Joneses. In a context dealing with his own family, "John Jones" is specific, however, and there is little chance that a birthday gift meant for him will go to someone else. But the Navy, with 501 men all using the same name, solves its problem by specifying a particular John Jones with a serial number. When "John Jones, 343959" gets a promotion, "John Jones, 267654" will not, except by accident, find more money in his pay envelope at the end of the month.

**GUIDEBOARD:** Be specific; that is, in a given context be as specific as necessary. Suspect the speaker who *remains on the general level*: he probably does not know as much as he professes.

CONCRETELY AND ABSTRACTLY. Concrete words refer to that which can be directly perceived through the "five senses," that is, to real and actual objects; abstract words refer to that which cannot be sensuously perceived. Saying this in another way: concrete words point to tangible objects which have actual existence or to events which have quantitative, measurable relationships (like tobacco, pine trees, and shoe, or like the odor of Chanel No. 5, the United States of America, and The Great Atlantic and Pacific Tea Company); abstract words, on the other hand, refer to intangibles and qualitative relationships (like love, truth, beauty, goodness, democracy, communism, and fascism).

Often *concrete* and *abstract* are used synonymously for *specific* and *general*, but with the distinctions just made the two sets cannot be used interchangeably. For example, *American democracy* is a term





Words Can Emphasize Concrete or Abstract Relationships.

which is relatively specific, but it is also abstract. In the sentence "In only a few places in America do wild animals roam in their natural habitat," the term *wild animals* is general, but it is also concrete.

Obviously, people need abstract words even though they are hard to understand. Advancement in almost any field of human activity depends on man's ability to think and to communicate with abstract terms. Suppose that we could only talk about gravitation in concrete terms of "drop an apple and it will fall to the ground" or "shoot an arrow into the air and it will come back to earth."

**GUIDEBOARD:** *Clarify abstract terms with concrete examples. Useful transitional phrases are "for example," "another instance," "still another illustration," etc. If the speaker does not furnish concrete illustration, the audience itself must silently supply the examples, if possible.*

**LITERALLY AND FIGURATIVELY.** Another way to use words is to speak either literally or figuratively. If a speaker uses words literally, he attaches usual accepted meanings to his words; that is, his audience

could reasonably expect to find the meanings of the words in the dictionary. If a speaker wants a literal interpretation of his words and he uses words with uncommon meanings, he is quite straightforward in his definition of them. If a speaker uses words figuratively, however, he expects his audience to understand that the words do not have the usual, dictionary meaning; that is, the speaker does not mean exactly what he says—he implies his meaning by comparing two things and suggesting a common relationship between the two.

Probably the simplest figurative language to understand is the *simile* in which the comparison is made explicit by the use of *as* or *like*. A simile, like other figures of speech, dramatizes certain characteristics of an object or an idea. Using literal language, one may say, "When Joe eats, he smacks his lips, gulps his food, and drips gravy on his tie." Using a simile, one may say, "Joe eats like a pig." A simile communicates like a simple mathematical proportion in which the unknown quantity can be solved if the other three quantities are known— $2 : X :: 3 : 6$ . In this proportion  $X$  is obviously 4. A simile communicates in a like manner. In "Joe eats like a pig," the unknown quantity ( $X$ ) is "how does Joe eat?" The speaker assumes that the audience knows who Joe is and how a pig eats. When the speaker makes his statement, it falls into the pattern of the mathematical proportion like this: *Joe : X :: a pig : its way of eating*. If the audience knows how a pig eats,  $X$  can be solved: *smacks lips, gulps food, drops food*.

If one uses a simile to dramatize or emphasize, the comparison ought to be fresh and original to "surprise" or "shock" the audience into perceiving the unusual likeness. A trite, over-used simile (or any figure) no longer surprises and grows vaguer and vaguer in meaning. "Joe eats like a pig" has lost its vividness through over-use. Undoubtedly the literal statement is better. Most similes used in conversation are trite—and meaningless: slick as a whistle, dead as a doornail, white as       ? , green as       ? , black as       ? , light as a       ? . These ought to be avoided if one wants vividness and clarity.

In the metaphor, the comparisons become a statement of identity between two things: "Joe is a pig." The form of a mathematical pro-



portion shows immediately that there are two unknowns to solve for—*Joe : X :: a pig : X*. The question is, what does *X* mean? Studying the metaphor in its context will give meaning to one of the *X*'s. Suppose Bill and Tom walk into Joe's room while he is gone. Bill notices that the bed covers are lying in a heap on the bed, the ash trays are overflowing, an empty coke bottle sits on the window sill, the desk is a mound of papers and books (note the metaphor used here), dirty socks trail from the dresser to the closet. Bill turns to Tom and says, "Joe is a pig." The experiential context now gives meaning to one of the *X*'s—*Joe : X :: a pig : lives in a mess*. Now Tom knows that Bill means Joe *lives* like a pig, not that Joe *eats* like one or *looks* like one. If Bill did mean to imply one of the latter two meanings, he made the mistake of putting his statement into the wrong experiential context.

Closely related to metaphor and simile are two other figures of comparison, *metonymy* and *synecdoche*, both of which depend on association. They are easily recognized and used (although less frequently than metaphor and simile), but they are difficult to distinguish between. Using metonymy, a speaker substitutes one word for another which is suggested by the first. For example, in "He wears the pants in the family" the word *pants* suggests the man in whom family authority traditionally lies. Using synecdoche, one may suggest the whole by mentioning a part or vice versa: *thirty head* for *thirty cattle*; or, in baseball, "getting *wood* on the ball."

Other figures of comparison are *hyperbole* and *litotes*, which depend on the factual relationship between the words and the event. Briefly, hyperbole is an intentional overstatement about the event; and litotes is the opposite, an understatement about the event. Both present special problems: the speaker must make his intent clear or he may be accused of making false statements. To describe the heavy traffic on a Sunday afternoon drive, he may say, "Every car in the United States was on Merritt Parkway last Sunday." This statement is quite obviously an exaggeration of actual conditions, and no one is likely to misinterpret it as a faulty statement of fact. "There were 70,000 cars on Merritt Parkway last Sunday," however, is not obviously an exaggeration, whether it is or not; in other words, the intent of the speaker to exaggerate is

not clear. Similarly, the intent to understate must be clear in litotes: when the coach of the victorious team remarks, after winning the big football game 65-0, "Yessir, we gave them a bit of a tussle, all right," he has used litotes.

Other figures include *allusion*, *personification*, *apostrophe*, and *antithesis*. Of these four, personification probably carries the fewest dangers. Personification merely regards an inanimate object as animate. The functional language of everyday speech is filled with personification: an automobile "chokes and dies," a storm "roars" and "rages," flowers "nod their heads" or "dance in the breeze." Perhaps the biggest danger in the use of personification may be that it can easily become ornamental. Thus one who says, "The cool, green trees of the forest threw wide their arms to me and invited me to nestle in restful sleep in the bed of leaves at their feet," lays himself open to the charge of sentimentality and strained, elegant writing.

Allusions, too, may be merely ornamental. An allusion refers to some object or idea which is familiar, and it communicates only when the audience is familiar with the object or idea. The more education one has, the more material he should be familiar with and the more likely he will be to understand allusions. To call someone a "quisling," a speaker ought to be reasonably sure that his audience knows that Quisling was a Norwegian who betrayed his country to the Nazis during World War II. People who use standard English (educated people, that is) are expected to understand common allusions to the Bible and to Shakespeare or to English and American history—and, naturally, many others.

The use of apostrophe, addressing an absent person as though he were present, is better reserved for heightened communication like poetry or sermons or oratory. Otherwise using apostrophes in certain contexts merely becomes ridiculous. But, because poetry, sermons, and oratory occur in more or less solemn and ceremonial experiential contexts, an apostrophe is not likely to be quite so much out of place. Most persons, for example, do not regard Bryant's apostrophe "To a Water-fowl" as ridiculous. Neither does addressing God in a sermon seem ridiculous, if one has the proper attitude toward God and the sermon.



Even addressing the dead soldiers of past wars in a Memorial Day oration will probably not arouse the wrong emotion.

Antithesis puts two opposed concepts into close juxtaposition and, through their clash, forces a closer attention on the idea to be expressed. Thus Shakespeare has Juliet describe lovers' farewells as "such sweet sorrow." To point the idea that a farewell between lovers is a mixture of pain and pleasure is antithetical. Antithesis may also be used humorously: "I'd come to you through hell and high water, my dear. I'll be over to see you Tuesday night—if it isn't raining."

**GUIDEBOARD:** Fresh figures make communication vivid and dramatize meaning. For maximum clarity, be literal.

[*End timed reading. Exercise 4. Time finished: \_\_\_\_\_.* Comprehension test on page 451.]

## Applications

(1) Undoubtedly everyone has some field in which he has more knowledge than in any other field. What do you know most about? In a speech or theme, explain (a) how you acquired your knowledge in this field—through direct experience of various kinds, through casual observation, through experimentation, through reading; (b) how you can acquire more knowledge on this subject (this analysis will require finding the gaps in the knowledge you now possess.)

(2) From written material in the field which you think you know the most about, select a paragraph of information written by someone whom you consider an authority. Explain: (a) what the author means in a paraphrase of the paragraph; (b) how the author probably acquired his knowledge; (c) whether what the author says is valid—that is, does what the author say correspond to reality? is it true?

(3) With three or four other members of the class form an impromptu "buzz" group in which you show how you have been led astray by symbols and words that did not correspond to the real

world: Did anyone ever give you wrong directions to a destination? Have you ever found a mistake in a road map? Have you ever detected incorrect information in a newspaper or a book?

(4) Analyze an experience in a manner similar to that suggested in Application 2 of Section 2 of this chapter, except that in the present experience-analysis construct three charts:

(a) Factual chart—this chart should contain only objective details about the experience, only those details which do not indicate how you felt about the experience. In other words, record only details which you think everyone else would agree on.

(b) Favorable impressionistic chart—this chart should contain subjective details about the experience, but only those details which indicate that you reacted favorably in the experience. In other words, this chart should show that you liked the experience.

(c) Unfavorable impressionistic chart—this chart should also contain subjective details, but only those details which indicate that you reacted unfavorably in the experience. In other words, this chart should show that you disliked the experience.

(5) Using the charts you made for the preceding exercise, write three paragraphs. Below are three paragraphs written by a freshman student to illustrate how one may react objectively, favorably, or unfavorably in an experience. Determine the writer's attitude in each paragraph and answer the questions at the end.

## A NIGHT ON THE TOWN

### A.

[1] One October night I was waiting for a bus at the corner of Broadway and Delmar Streets in St. Louis, Missouri. [2] I was stationed at Scott Air Force Base at the time and was returning to the field after "a night on the town." [3] While I waited for the bus, a party of twelve people strolled by, and I wondered where they might be going. [4] The lights from the tavern across Broadway were winking on and off and gave an eerie red glow to the wall of the building behind me. [5] Music floated from the tavern across Broadway, and the clanking of a trolley's



bell argued with the honk of a taxi-cab's horn. [6] The lingering taste of whiskey in my mouth, and the slight whirling sensation in my brain, reminded me I had drunk too much during the course of the evening. [7] One could smell hamburgers frying in the tavern across the street, and the odor of whiskey was noticeable. [8] There was a startling contrast between the bright lights of Broadway and the inky blackness of the parking lot across Delmar. [9] After I had waited approximately fifteen minutes, the Scott Field bus appeared to take me to the barracks and bed.

(a) Find any slanted words which might imply how the writer felt about this experience. How could they be changed to more objective or neutral words?

(b) Do the first and last sentences satisfactorily open and close the paragraph?

#### B.

[1] One October night, I was waiting for a bus at the corner of Broadway and Delmar Streets in St. Louis, Missouri. [2] I was stationed at Scott Air Force Base at the time and was returning to the field after "a night on the town." [3] As I waited for the bus, I noticed a shapely blonde strolling down the street, and I watched the lights of the tavern across the street wink mischievously at her. [4] The music of the juke box in the tavern tangoed across the street and mingled with the laughter of people walking by. [5] The pleasant lingering taste of the night's last drink of whiskey whetted my appetite, and the odor of frying hamburgers from Joe's Eats reminded me that I hadn't eaten for five hours. [6] The pleasant scene caused me to wish I were not ending this night, but the lone dollar in my pocket said that I had been a part of this scene for the last time until the next payday. [7] The Scott Field bus pulled up to the curb and stopped all too soon. [8] As I found my seat, I regretted that I had not spent that last dollar.

(a) What nouns and verbs in the paragraph give the best concrete impression of the writer's attitude?

(b) What adjectives and adverbs give the best concrete impression of the writer's attitude? Is the paragraph too "rich" with descriptive words?

## c.

[1] One dreary night in October I was waiting for a bus at the corner of Broadway and Delmar Streets in St. Louis, Missouri. [2] I was stationed at Scott Air Force Base at the time and was returning to the field after "a night on the town." [3] While waiting for the bus, I leaned wearily against the cold, soot-streaked wall of the bus station. [4] The chill wind blowing down Delmar Street made my teeth chatter. [5] A slovenly man shuffled by, and staggering down the street behind him an unshaven drunk reeled against people. [6] The nerve-racking honk of taxis scattered pedestrians on the cross walk, as the drivers decided the horn of the cab was more effective than the brakes. [7] Four teen-aged girls walked by giggling like inmates of an asylum. [8] The sharp, racking tang of whiskey filled my mouth, and a dry, insipid cigarette caused me to wonder why I had ever started smoking in the first place. [9] From a pile of garbage cans and boxes in the alley, the smell of rotting vegetables drifted into the street. [10] After what seemed a century, the crowded Scott Field bus drove up, and I shoved my way on. [11] I sighed with relief as the doors closed on the dirty, foul-scented city, even though I winced at the thought of the jerking, bouncing ride back to the field.

(a) Since all three of these paragraphs have similar opening sentences, the reader cannot be sure of the writer's attitude until later in each paragraph. Does the concluding sentence of each reinforce the impression that the writer evidently wished to convey?

(b) This paragraph is about the same length as the other two, but the writer uses more sentences. Are the sentences too choppy?

(6) Which one of the three paragraphs that you wrote for Exercise 5 do you consider the clearest communication? In what kind of situation would you use each of the three paragraphs? Consider your audience, the time, and the place.

(7) Select one of the charts you made in Exercise 4 as the basis for a speech to the class. How was your speech similar to, or different from, the paragraph you wrote?

(8) In an advertisement, point out the slanted words used by the



ad-writer. Rewrite the advertisement using factual or neutral terms. Read the original and the revised versions to the class.

(9) Follow the newscasts of a radio commentator for a week and report why you consider him to be slanted or objective in his presentation.

(10) Below are groups of four words; re-arrange each group in descending order from most general to most specific. Example:

Bowser	most general—animal	
dog	dog	
spaniel	spaniel	
animal	most specific—Bowser	
(a)	(c)	
"The Raven"	building	
poetry	shelter	
literature	classroom building	
narrative poetry	Ivy Hall	
(b)	(d)	
artificial light	aircraft	
Eveready flashlight bulb	B-29 Bomber	
incandescent bulb	airplane	
light	heavier-than-air craft	

Explain in what contexts a more specific term in each group could, or could not, be added.

(11) Which of the following words are abstract? Which are concrete?

(a) Americanism	(e) American	(i) Jefferson City
(b) cowardice	(f) Einstein	(j) physics
(c) half-dollar	(g) rat	(k) genius
(d) race	(h) Oriental	(l) style

Which of the above words could be either abstract or concrete depending on the context? Explain the context.

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(12) Provide a general topic or title for each of the following paragraphs composed of specific examples:

(a) When a speech is to be given in class, the girl who wears a flower-pot of a hat, an ankle-length silk dress, and gloves deserves the laugh she gets from other members of the class—so does the boy who wears the wrinkled T-shirt and baggy khaki pants he's played touch football in.

(b) I see Socrates talking quietly to a group of eager students, among them Plato. I see Thomas Jefferson at his desk planning the University of Virginia. I see the ivy-covered walls and the gowned students of Oxford. I see Cardinal Wolsey sternly declaiming the policies of Henry VIII to the teachers of England. And I also see Memorial Stadium on Saturday afternoon filled with shrieking football fans. [Note: you will need to know the meanings of the allusions used in this paragraph.]

(c) A falling star blazed briefly in the dark. A horse neighed quietly and a dog answered sharply from the meadow. The night breeze stirring the leaves of the cherry tree outside my room brought the scent of freshly cut hay through the open window. The half-drawn shade flapped gently against the pane and the curtains rippled silently.

(13) Change the trite similes in Column A into original ones; try to improve on those listed in Column B.

### A.

- (a) black as coal
- (b) green as grass
- (c) dead as a doornail
- (d) fleecy as a cloud
- (e) smooth as silk
- (f) hard as nails
- (g) white as snow

### B.

- (a) black as unconsciousness
- (b) green as a boy with his first cigar
- (c) dead as the campus on Sunday night
- (d) fleecy as spun spider web
- (e) smooth as imported champagne
- (f) hard as reality
- (g) white as a nurse's cap



- |                              |   |
|------------------------------|---|
| (h) busy as a bee            | (h) busy as a pledge in Hell<br>Week      |
| (i) brave as a lion          | (i) brave as a bridegroom at<br>the altar |
| (j) cold as ice              | (j) cold as a penguin's boots             |
| (k) sturdy as an oak         | (k) sturdy as the <i>Constitution</i>     |
| (l) graceful as a hog on ice | (l) graceful as tumbleweed                |

(14) Change the hackneyed slang figures into original ones.

- (a) Registration was a *real snafu* affair.
- (b) When I asked for the car, *my old man blew his top*.
- (c) Are you going to wear your *glad rags* to the *hop* tonight?
- (d) That doesn't *cut any ice* with me.
- (e) A *bonehead* like him is *as scarce as hen's teeth*.
- (f) Man! That suit's the *cat's pajamas*.
- (g) He *chiseled* me out of \$1.50.
- (h) If you've got the *spunk*, you'll go *whole hog*.
- (i) Don't spend all night *chewing the rag*.
- (j) I'll go through with it, if I don't get *cold feet*.

(15) Below are short quotations from poetry that contain figures of speech illustrative of those discussed in this chapter. Identify each figure and classify it:

- (a) A speck, a mist, a shape, I wist!  
And still it neared and neared . . .  
I bit my arm, I sucked the blood,  
And cried, A sail! a sail!  
—Samuel Taylor Coleridge
- (b) Death, be not proud. . .  
—John Donne
- (c) A bow-shot from her bower-eaves,  
He rode between the barley-sheaves.  
—Alfred, Lord Tennyson
- (d) Even thus last night, and two nights more, I lay,  
And could not win thee, Sleep! by any stealth. . . .  
—William Wordsworth

(e) THE CRIMEAN HEROES

Hail, ye indomitable heroes, hail!  
 Despite of all your generals ye prevail.  
 —Walter Savage Landor

(f) Where never is heard a discouraging word  
 And the skies are not cloudy all day.  
 —American Cowboy Ballad

(g) How like a winter hath my absence been  
 From thee . . .  
 —John Donne

(h) Nothing but darkness enters in this room,  
 Nothing but darkness and the winter night. . . .  
 —Sara Teasdale

(i) My name is Ozymandias, king of kings:  
 Look on my works, ye mighty, and despair!  
 —Percy Bysshe Shelley

(j) The holy time is quiet as a Nun  
 Breathless with adoration . . .  
 —William Wordsworth

(k) Riding to hounds  
 Over the cow-pasture.  
 —T. S. Eliot

(l) Down to the Puritan marrow of my bones  
 There's something in this richness that I hate.  
 —Elinor Wylie

(m) There is a garden in her face.  
 —Thomas Campion

(n) There will be time to murder and create.  
 —T. S. Eliot

(o) You are a lovely July-flower.  
 —Robert Herrick

(p) For he ate of Jesse's bread and he slept in Jesse's bed,  
 Then he laid Jesse James in his grave.  
 —American Ballad



### 3. What Is This Chapter About?

Communication starts with someone who has an experience, but no two persons can have identical experiences (1) because no two persons will have the same senses stimulated in exactly the same way, (2) because no two persons have exactly the same interests to direct their attention, (3) because no two persons have equally efficient nervous systems, (4) because no two persons can be in the same place to react to a thing happening, (5) because two persons may react to the "same" thing at different times.

It is evident, then, that not even an expert can say everything about anything because an experience is always private or personal even though it may also be public or similar to others. Further, since words are used to communicate, the word and the thing it stands for cannot be identical. Words may consciously or unconsciously reflect the subjective or the objective part of the experience; they may be specific or general, concrete or abstract, literal or figurative. Both the speaker and the audience have the responsibility of understanding these possible pitfalls of clear communication.

## CHAPTER

# 3 How Does Purpose Clarify Discourse?

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1. What Are the Main Kinds of Discourse?  
Exposition Is Made Up of Statements.  
Argument Is Based on Propositions.  
Portrayal Is Narration or Description.
2. How Can Purpose Be Clarified?  
The Subject Must Be Limited.  
Titles May Reveal Purpose.  
Practical Discourse Explicitly Refers to Purpose.

*"Would you tell me, please, which way I ought to go from here?"*  
*"That depends a good deal on where you want to get," said the Cat.*  
*"I don't much care—" said Alice.*  
*"Then it doesn't matter which way you go," said the Cat.*  
—Lewis Carroll, *"Alice's Adventures in Wonderland"*

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THE PROFESSOR LEANED BACK after scribbling a footnote to the theme he had just read. One of the comments was, "Your assignment was to write an *expository* theme; instead, you *argued*."

The professor pounded his pipe against the heel of his hand and scattered ashes over the papers he still had to read. As he pulled out his tobacco pouch, he reflected that tomorrow he ought to explain once more (that is, make an expository lecture about, he wryly cautioned himself) the difference between types of discourse according to the purpose of the speaker.

As he reached for another paper, the lecture began to take shape in the professor's mind: he'd start by pointing out that, besides repre-



sentencing experience in specific and general ways or in literal or figurative fashion, etc., words also reflect the speaker's purpose—either accurately or inaccurately. . . .

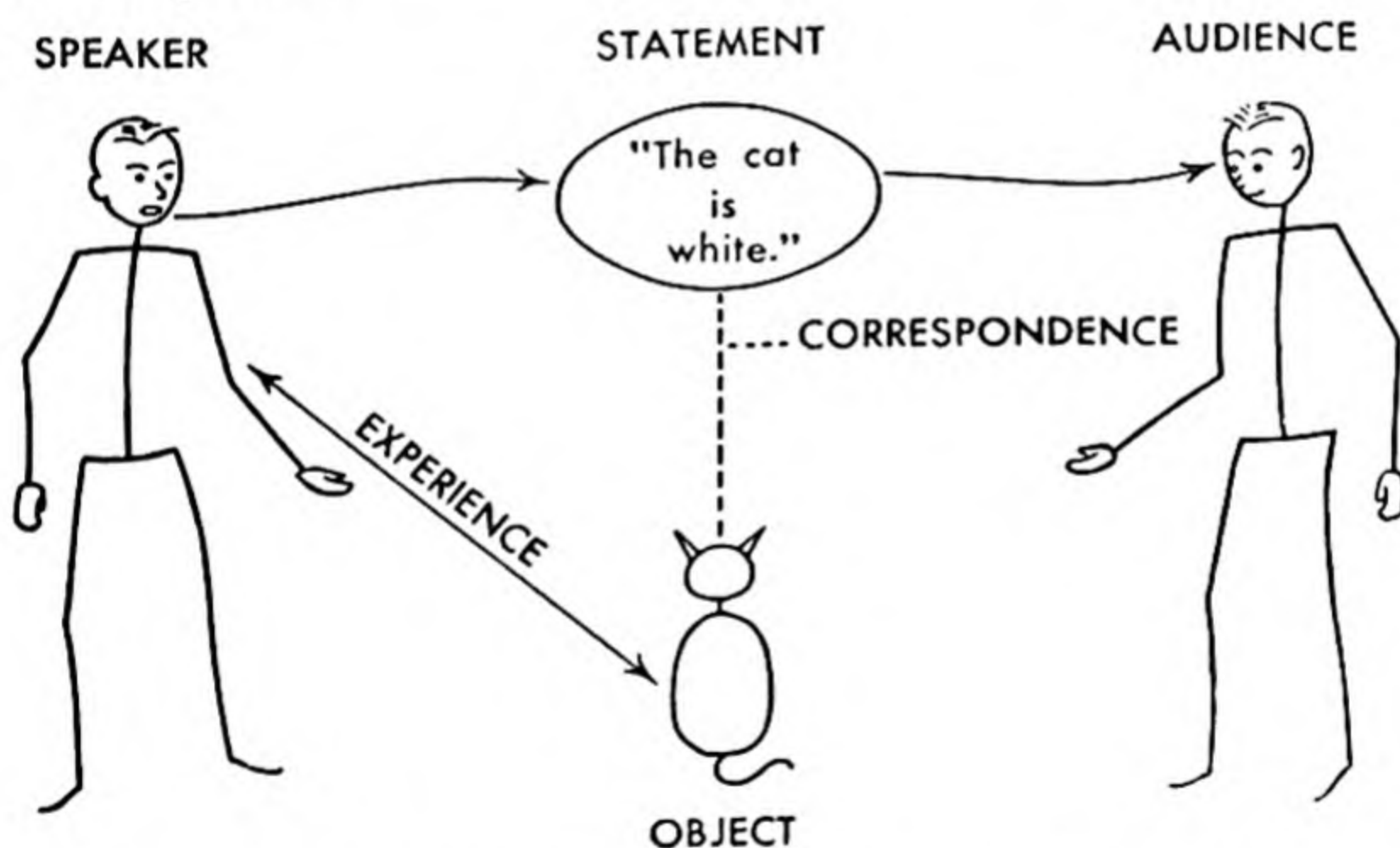
## 1. What Are the Main Kinds of Discourse?

[Begin timed reading. Exercise 5. Time started: \_\_\_\_\_]

### Exposition Is Made Up of Statements.

**VERIFIABILITY.** To communicate, one puts words into an order to form utterances. In exposition, the utterances are **statements** which report truthfully: the aim of exposition is accuracy.

The statement *The paper in this book is white* is true *if* the paper is white. The audience can verify the statement by looking at the paper. Statements which accurately correspond to objects and events are the basis of exposition.



Exposition Is Verifiable: It Must Correspond to Reality.

**DIFFICULTY OF VERIFYING.** Sometimes, the method of verifying a statement is easy; other times it is difficult or almost impossible. In the drawing above, for instance, verifying the statement *the cat is white* is comparatively easy, because (1) the statement emphasizes the

objective part of experience and (2) the object is available for checking against the statement. On the other hand, if the statement emphasizes the subjective part of experience, verification is almost impossible because the audience cannot easily check what goes on "inside the skin" of the speaker. Thus, *I am sick* is an expository statement about subjective conditions which are difficult to verify. Statements about subjective conditions may further be explained, however, by additional objective statements which make verification easier: "My temperature is 104 degrees, and my throat is red" can be verified. Statements like *my head aches* generally must be accepted as true statements, unless one suspects that the person making the statement has a reason for wishing to make a false report. Whether the report is true or false, it is in the form of a statement.

The best expository statement, then, is likely to be objective, because the audience can more easily verify it:

Blanche Patch, former secretary to the late George Bernard Shaw, reported that the dramatist once refused to accept one of Britain's highest distinctions, the Order of Merit. "I need no publicity," Shaw said. "Either I shall be remembered as a playwright as long as Aristophanes and rank with Shakespeare and Molière, or I shall be a forgotten clown before the end of the century."

—From *Newsweek* (15 September 1952), p. 50. Reprinted by permission.

The statements in the above exposition are all verifiable. One can check the actual existence of Blanche Patch by talking to her in person, by talking to someone who knows her, or by reading elsewhere about her.

USES OF EXPOSITION. Of what value is exposition? In the first place, nobody can know everything in the world. What some don't know, others may. Through exposition, people can transfer knowledge so that business can be more efficient or life more comfortable and enjoyable.

In the second place, through someone else's exposition one may actually get to understand his own knowledge better. The other fellow's exposition may give a viewpoint or analysis which points out something previously overlooked:



(1) By enumeration: "In army slang a dish washer may be known by various names, such as 'pearl diver,' 'bubble dancer,' or 'China Clipper.'"

(2) By classification, division, and definition: "A basketball team has five players—two forwards, a center, and two guards."

(3) By spatial relationships: "Bronson Hall is across the street from the Administration Building."

(4) By chronological relationships: "If you want to wash the walls and ceiling of a room without leaving streaks, start first at the bottom of a wall and work toward the ceiling. After you have washed the walls, do the ceiling. Finally, wipe off any runs or streaks which may be left after you have cleaned the ceiling."

(5) By causal sequence: "In a thunderstorm, a warm updraft of moist air meeting a layer of cold air may cause rain drops to form; instead of falling, these drops may travel rapidly upward into regions of freezing temperature where the process of forming hail stones begins."

(6) By comparison and contrast: "The Norway, or red, pine may easily be confused with the Austrian pine, but the leaves of the latter are much stiffer and longer."

In the examples above, each statement is a report about some object or event. By taking the trouble, one could test the accuracy of each analysis. Longer exposition, say a five-minute speech, may depend primarily on one of the six kinds of analysis listed above or on a combination of them, but always what distinguishes any exposition is its reporting statements.

**GUIDEBOARD:** Since the words are not objects or events and since one's reaction to objects and events is personal, *every expository statement is partly unverifiable*. In practice, however, statements can be made *accurately enough* for checking and for clear communication.

## Argument Is Based on Propositions.

**HYPOTHESES AND POLICIES.** In an argument the speaker tries to get his audience to accept a belief or to take action. In other words, the speaker places a **proposition**, a proposal, before his audience, who can accept, reject, or make a counter-proposal. These propositions are of two main types: an **hypothesis**, which is an utterance that looks and sounds like an expository statement (a belief), and a **policy**, which is an utterance that says something should be done (an action). The audience, therefore, must not confuse an hypothesis with an expository statement nor take action without sufficient reason.

**HYPOTHESES AND STATEMENTS.** An hypothesis is often called a proposition of "fact," but this should not suggest that an hypothesis is factual in the same way that a statement is; it should suggest, instead, that the speaker wants the audience to accept the hypothesis as fact. An hypothesis, therefore, is only tentatively "true" or "false." Disagreement about its truth exists. Both the speaker and the audience must weigh the evidence that points to the truth of the hypothesis as well as the evidence that points to the falsity of it. If the speaker can get the audience to agree with him, he "wins" the argument; if not, the speaker "loses" the argument.

The accuracy of an expository statement depends on the correspondence of the statement to the object or event it explains; a subject or person determines the degree of correspondence through research, observation or definition. *Mahogany trees grow in tropical America* can be verified by research (going to an encyclopedia, say) and by observation (going to tropical America to see the trees grow). But *Deciduous trees shed their leaves once a year* cannot be verified in its entirety by either research or observation; the part of the statement that implies "some trees shed their leaves once a year" can be verified by observation: if it be verified that such trees do exist, then they may be arbitrarily defined as "deciduous." In such a manner expository statements are susceptible to comparatively easy and rapid verification.

**PROVING HYPOTHESES.** But hypotheses are not so easily nor so rapidly verified and are not so widely accepted by so many people. One must



gather evidence in order to establish the hypothesis; when this occurs, the proposition no longer exists as an hypothesis: instead, like a snake, it sheds its skin of uncertainty and emerges as an expository statement. *The world is round* was such an hypothesis, which by the end of the fifteenth century had become an expository or reporting statement.

The evidence to establish an hypothesis may be in existence or it may not. Some of the evidence for accepting the proposition that the world is round existed before Columbus's voyage to America or Magellan's voyage around the globe: people had certainly observed, for instance, that when a ship appears on the horizon its masthead comes into sight first and its hull last—which would indicate the earth is not flat. By the middle of the sixteenth century, then, anyone who still believed that the earth was flat either did not know of the three bits of evidence (a ship's appearance on the horizon, Columbus's voyage, and Magellan's voyage) or he disregarded them by failing to connect them.

Often, the evidence does not exist; someone must bring it into existence through experimentation. The evidence for the hypothesis that *mahogany trees can grow in Glacier National Park* probably does not exist. If anyone considers it important enough for verification, he would have to prepare his own evidence by actually transplanting mahogany trees in Glacier National Park. Then only after years of successful growth would there be strong enough evidence to establish the hypothesis and change it from a proposition to a statement.

A proposition of hypothesis, then, exists in only a tentative state of verifiability or proof. Its correspondence with reality is arguable; people still disagree about the truth of the hypothesis.

THE UNCERTAINTY OF AN HYPOTHESIS. This disagreement leads to a consideration of the people (the speaker and the audience) who are concerned with the proposition. If the speaker accepts a proposition of hypothesis as verified, then he acts as though it is an expository statement. If the audience also accepts the proposition as a fact, then he too acts as though it were an expository statement. In the context of such a speaker and such an audience, the hypothesis would be-

come an expository statement. From the standpoint of human action, then, the way people behave toward an utterance determines what kind of discourse it is *to them*.

An unlikely example illustrates this kind of behavior: If the President of the United States says to the Director of the Federal Bureau of Investigation, "Hitler is alive and is hiding somewhere in the United States,"—and if the Director accepts this hypothesis as a report, without more evidence—then both men will regard the utterance as a report or expository statement. On the basis of this "fact," the President may then propose, "He should be caught," and the Director will lay plans to catch Hitler. But utterances do not gain their "truth" alone from the people who use them. Accurate utterances must correspond to what they represent, that is, to the event or object they stand for. In our imaginary example, then, the President of the United States and the Director of the Federal Bureau of Investigation would need to gather evidence which points, first, to Hitler's being alive and, second, to his presence in the United States.

**POLICIES BASED ON HYPOTHESES.** Some policies depend on the sound development of hypotheses throughout the history of man's thought. For example, one night a man somewhere began to wonder about the lights in the sky and noticed that they moved. Thus Anaxamenes thought that the earth was a sort of floating saucer in the air with the sun, moon, and planets floating about it like fiery chips and with the stars fixed "like nails" in a crystalline cap that revolved above the earth. The earth fell in darkness when the sun went behind the mountains along the earth's northern edge. But with the passage of the centuries, this hypothesis of Anaxamenes gave way to Aristotle's, which included several crystalline spheres, one for each planet. Aristotle (about 384-322 B.C.), in turn, gave way to Ptolemy (127-151 A.D.), etc.

Gradually, as knowledge about astronomy grew and became connected to other facts, newer hypotheses developed until in the seventeenth and eighteenth centuries Newton could develop his law of gravitation and could predict the tides on the earth and motions of the



planets. An accumulation of at least twenty centuries of hypotheses was required so that a simple policy like *We should set sail at 8:20 p.m., at high tide* was no longer an argumentative policy, but an accepted one because it was based on proved hypotheses.

But Newton, also, was replaced in part by Einstein's system, which made the development of atomic energy possible. Now, in the mid-twentieth century, the world faces many important policies: "Should there be international control of atomic energy?" "Should the United States share the hydrogen bomb?" "Should the United States force Russian cooperation by the threat of atomic attack?"

**USING HYPOTHESES TO PROVE A POLICY.** In order to get his audience to accept his policy, the speaker generally must first establish certain hypotheses. To prove that eighteen-year-olds should be allowed to vote (the policy), an arguer might try to establish that present-day eighteen-year-olds know more about government and national conditions than twenty-one-year-olds of a century ago (the hypothesis). The opposition, of course, might try to establish the hypothesis that the world and the nation today are too complex for an eighteen-year-old to understand. After proving this hypothesis, one could argue that eighteen-year-olds should not be allowed to vote.

In an informal argument of policy, the arguer might win his point on only one hypothesis, but usually a full-fledged argument of policy requires more than one hypothesis to back it up. Four general hypotheses, when proved, make a policy worth accepting (see Chapter VII, Section 2):

- (1) The policy is necessary.
- (2) The policy will work.
- (3) The policy is beneficial.
- (4) The policy is superior to others.

To establish these hypotheses, an arguer must rely on expository statements. Thus, in order to argue soundly for a policy, one must first learn the technique of exposition as well as the techniques of establishing hypotheses.

**GUIDEBOARD:** A policy is neither true nor false. *A policy is sound or unsound*, depending on the soundness of the hypotheses on which it rests. An hypothesis, in turn, rests on accurate expository statements. *Therefore, sound argument depends on accurate exposition.*

## Portrayal Is Narration or Description.

**WHAT PORTRAYAL DOES.** An exposition clarifies for an audience so that it understands better. An argument gets an audience to believe something or to do something. A portrayal entertains an audience, but here *entertains* has a broad meaning. A portrayal can entertain an audience by making it laugh, cry, sneer, admire, hate, sigh, gasp.

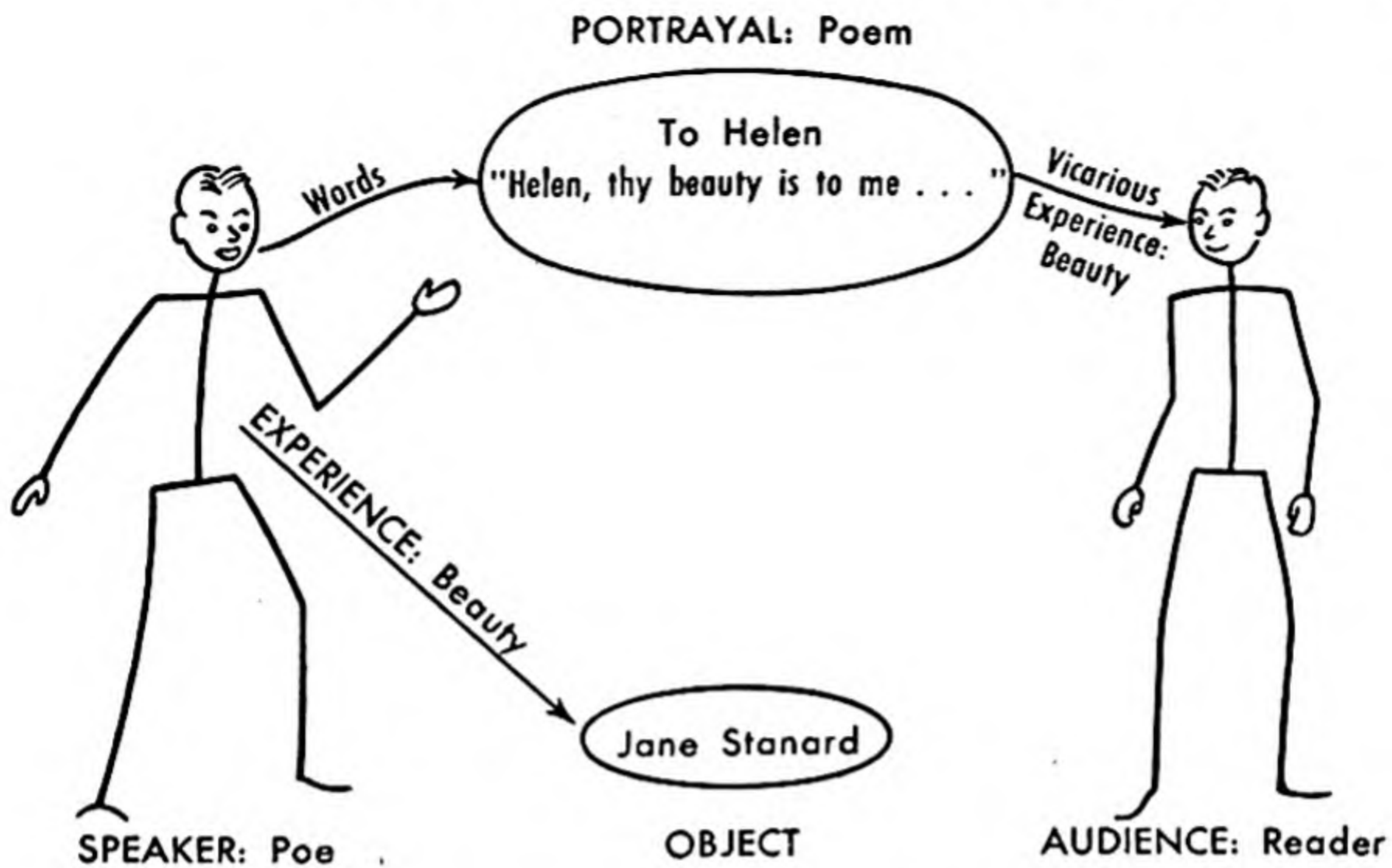
A portrayal entertains by **narrating** (as in a short story, a novel, or a play) or by **describing** (as in a lyric poem). Through words, the speaker can narrate or describe his own reaction to an actual or imagined event or to an actual or imagined object. Through his poem, play, novel, or short story, the speaker hopes to arouse a similar reaction in his audience.

When Edgar Allan Poe met Jane Stanard, the mother of one of his friends, he was so affected that he wrote the now-famous "To Helen." Although no modern reader can hope to meet Jane Stanard to test whether or not she deserved such a tribute, that is irrelevant to the purpose of the poem, which is a description of Poe's reaction to the woman. If the poem is well written, the reader can experience a similar reaction—how similar, of course, no reader will ever be able to test. But in the reading, whether silent or oral, the audience is "entertained" by a vicarious living again of Poe's original experience.

**STATEMENTS AND PROPOSITIONS IN PORTRAYAL.** Narration and description can use the same words available for practical discourse and the same utterances in the form of statements or propositions. Except for the aim, one often cannot distinguish between portrayal and practical discourse.

Although fiction may be composed mainly of expository statements, it may implicitly foster a proposition of hypothesis or of policy.





The Speaker Recaptures an Experience Through Portrayal.

Abraham Lincoln referred to Harriet Beecher Stowe, who wrote *Uncle Tom's Cabin* about ten years before the Civil War, as the "little woman" who started the war. Whether or not Mrs. Stowe wanted to start a war is doubtful, but certainly she wanted better conditions for the slaves. Similarly, Charles Dickens in England became incensed at the methods of apprenticing orphans from the parish poor-house to unscrupulous employers who were interested mainly in cheap labor. In *Oliver Twist* he showed how the Poor Law was abused and exposed the workhouse system. And in modern times, John Steinbeck sympathized with the plight of the farmers who lived in the Dustbowl of the Southwestern United States during the drought of the 1930's. He wrote *The Grapes of Wrath*, a story of an Oklahoma farming family, the Joads, who abandoned their home to hunt for work in California. In California the Joads found that there was not enough work for all the migrants and that Californians resented their presence. The Joads finally found some security and rest in a government-supervised tourist camp. By selecting and portraying this

last detail, Steinbeck suggests that these migrant workers are the responsibility of society.

If a portrayal is successful, it pulls the audience, more or less against its will, into living the portrayal. In this vicarious living of an experience, the audience's reaction will be similar to that of the speaker.

**GUIDEBOARD:** All types of discourse are related, *but they are not identical in aim*; exposition is not argument, portrayal is not exposition, etc. The way in which the types of discourse are related can guide *the study and practice of communication*; this book is organized accordingly.

[*End timed reading. Exercise 5. Time finished: \_\_\_\_\_.* Comprehension test on page 452.]

## Applications

(1) Below are examples of discourse. Identify each by determining whether it is exposition, argument (of hypothesis or policy), or a portrayal.

### A.

I have taken the year sixteen hundred and seventy-two as the year of partition between the two periods into which our colonial age seems to fall. By a coincidence that is almost dramatic, that year proved to be one of spacious import for both the great English communities then planted in America, and then holding within themselves the types and hopes of all possible English civilization in the new world. Alike for Virginia and for New England, it was a year in which most doleful mischief, long gathering force from crimes and the blunders of men, came to its culmination, exploded, and passed away;—a year of fright, of fury, of outcry and blood and battle-agony, and at last of the sort of silence that is called peace. In that year, Virginia saw the crisis and close of the patriotic insurrection of its own people under the hero, Nathaniel Bacon; in that year, New England saw the crisis and close of the conspiracy of its exasperated Indians under the hero, Phillip . . .

—From Moses Coit Tyler, *A History of American Literature*.



## B.

There never did, there never will, and there never can exist a Parliament, of any description of men, or any generation of men, in any country, possessed of the right or the power of binding and controlling posterity to the "*end of time*," or of commanding forever how the world shall be governed, or who shall govern it; and therefore, all such clauses, acts or declarations, by which the makers of them attempt to do what they neither have the right nor the power to do, nor the power to execute, are in themselves null and void. Every age and generation must be as free to act for itself, *in all cases*, as the ages and generations which preceded it. The vanity and presumption of governing beyond the grave, is the most ridiculous and insolent of all tyrannies. Man has no property in man; neither has any generation a property in the generations which are to follow. The parliament or the people of 1688, or of any other period, had no more right to dispose of the people of the present day, or to bind or to control them *in any shape* whatever, than the Parliament or the people of the present day have to dispose of, bind, or control those who are to live a hundred or a thousand years hence. Every generation is, and must be, competent to all the purposes which its occasions require. It is the living, and not the dead, that are to be accommodated. When man ceases to be, his power and his wants cease with him; and having no longer any participation in the concerns of this world, he has no longer any authority in directing who shall be its governors, or how its government shall be organized, or how administered. . . .

—From Thomas Paine, *Rights of Man*.

## C.

Now, take a speech by Alfred G. Vanderbilt, the famous horse-racing leader, to his fellow turfmen the other night. He demonstrated that if the leaders of less happy sports, like basketball and baseball, had followed the example of the cavalry, they would not be so muddled, beset, and slightly soiled today. It developed from Mr. V.'s talk that racing is the only pure game left on the American scene.

It's almost impossible to pick holes in an argument as strong as that one, but I submit that Mr. Vanderbilt has overlooked wrestling.

Wrestling, thanks to internal police work, is also as pure as the driven smog. Statistics recently compiled within the sport show that:

1—No wrestler has won a match out of turn since April 1944. If Primo Carnera were to throw Mr. America on a Tuesday, for instance, the sternest measures would be applied to him. These measures would probably reveal that Primo wears a size 18 collar. The game is not worth the candle.

2—No wrestler has ever hobnobbed with a bookmaker without a formal introduction. . . .

—From John Lardner, "Kid Pot and Battling Kettle," *Newsweek* (17 December 1951). Reprinted by permission.

#### D.

Nothing could be smarter, more splendid, more brilliant, better drawn up than the two armies. Trumpets, fifes, hautboys, drums, cannons formed a harmony such as has never been heard even in hell. The cannons first of all laid flat about six thousand men on each side; then the musketry removed from the best of worlds some nine or ten thousand blackguards who infested its surface. The bayonet also was the sufficient reason for the death of some thousands of men. The whole might amount to thirty thousand souls. Candide, who trembled like a philosopher, hid himself as well as he could during this heroic butchery.

—From François Voltaire, *Candide*, Chapter III.

#### E.

In a strike, or anything else of a controversial nature, it is always good strategy for the participants to attempt to sway public opinion. Therefore, people who disseminate information about a strike are duty-bound to keep their equilibrium, to take no sides in their news reports, and to give both sides an equal opportunity to present their cases to the public, if that's what they want. To go a little further than that, disseminators of news should be on guard to see that they are not used in any way by either party to the controversy. . . .

—From "Bob Mellace Says," *The Morgantown Post* (14 April 1951).

(2) Refer to the paragraphs or themes which you wrote from the experience-analysis charts asked for in the applications of Chapter II.



According to your purpose, determine what type of discourse each is.

(3) Below are two four-line "poems"—one a poem called "The Sea" by Emily Dickinson and the other a poem derived from it. (a) Do they both "mean the same thing"? (b) Are they both portrayals? (c) What experience does the author of each seem to want to transmit to the reader? Can you be sure of this? (d) Which of the two seems to transmit the experience more vividly? Why?

A.

An everywhere of silver,  
With ropes of sand  
To keep it from effacing  
The track called land.

B.

Ropes of sand hem in  
The spreading silver of the sea  
Lest it wipe out  
The track we call land.

## 2. How Can Purpose Be Clarified?

[*Begin timed reading. Exercise 6. Time started: \_\_\_\_\_*]

### The Subject Must Be Limited.

In one of Stephen Leacock's "stories" the hero leaps on his horse and "rides off in all directions." For a ridiculous hero or for Sunday afternoon driving, aimlessness may be a virtue, but not in communication.

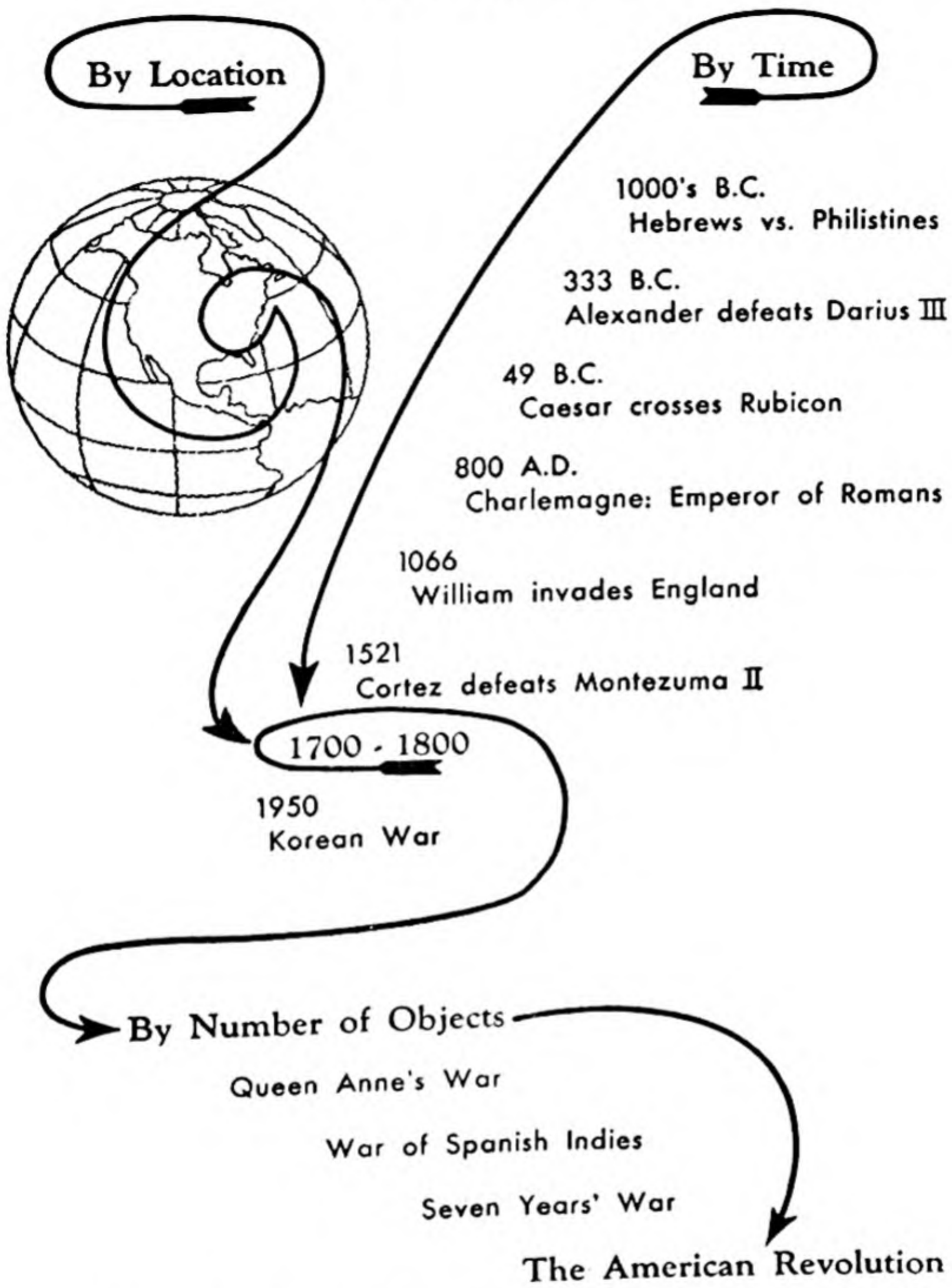
**NARROWING THE TOPIC.** Suppose a student has the task of writing about six hundred words (or of talking for four minutes) on the general subject of "war." He decides to narrow systematically first *by location* because a war must be fought in some place. Obviously he cannot include wars over the entire world, but his interests and knowledge direct him to the United States as a tentative place to

write about. Wars, however, must also be fought at a certain *time*. His choice may range from inter-tribal wars to the Korean War—that is, from earliest time to latest time. Let us suppose that he is studying American history, that now he is in the eighteenth century, and that he wants to correlate this with his theme (or speech). Now narrowing *by number of objects* remains: after increasing his knowledge of wars in the eighteenth century in the United States by going to history books, he finds he can choose from Queen Anne's War, the War of the Spanish Indies, the French and Indian War (or Seven Years' War) and the Revolutionary War. He chooses the Revolutionary War as the most important and most interesting for his classmates and instructor.

As he analyzes the Revolutionary War, however, he finds that he will never be able to cover such a broad topic in six hundred words. He sees that he can do more narrowing *by number*. What shall he select from a list of causes, the effects, the campaigns, the role of Washington, the part of Benedict Arnold, the part of Burgoyne, the importance of mercenaries, for example? Suppose the student develops interest in the *causes* of the Revolution. This interest shifts his time to the period preceding the war rather than that during the war; he finds that he has lost some ground in narrowing by time and space because, by selecting the causes of the war, he must reconsider how far back in time he should go and in what places to locate the causes. But the practical way is to continue his narrowing by number.

The student does more reading and lists some of the causes: (1) the rise of self-government in the colonies, (2) the colonists' growing desire for freedom between 1760-1776, (3) the effects of the Seven Years' War on the colonies and on England, (4) British enforcement of the Navigation Acts, (5) debts of Southern planters to English merchants, (6) British closing of western lands to settlement by colonists, (7) opposition of colonies south of the Delaware River to the Anglican Church as the tax-supported church, (8) taxation of colonies to defend themselves, (9) the democratic thinking of leaders like John Adams, Alexander Hamilton, Thomas Paine, Thomas Jefferson and





Samuel Adams. . . . By this time the student realizes he is trying to build a skyscraper on an ant hill. He cannot adequately develop nine such complex topics in six hundred words, so he chooses one to develop.

**SELECTING THE SPECIFIC PURPOSE.** Seemingly the student's task of narrowing has at last been completed, but the specific purpose of any discourse also includes the general intention of the speaker. This keeps him from straying into argument if he intends to explain and it helps him to clarify his problem, not only for himself but also for his audience. The specific purpose may be phrased in different ways according to the general intention chosen:

*Exposition:* to explain how British enforcement of the Navigation Acts was a contributing cause of the outbreak of the American Revolution (causal sequence).

*Argumentation:* to prove that the British should not have enforced the Navigation Acts if they had wanted to avoid conditions that led to the American Revolution (hypothesis).

*Portrayal:* to tell the story of the Boston Tea Party from the viewpoint of a sixteen-year-old boy whose father, he thought, was too cowardly to participate (narration).

Picking one of these purposes, the student finally has limited a broad topic to one which he can hope to "cover" in six hundred words.

### **Titles May Reveal Purpose.**

The titles of stories and articles in *The Atlantic* (January 1952) will serve as examples to show how titles often reveal the speaker's purpose:

Living Under the Shadow	Henry E. Sigerist, M.D.
The People of the Deer	Farley Mowat
We All Want Inflation	John Harriman
My Only Indian. <i>A Story</i>	Robert Fontaine
The Stone. <i>A Poem</i>	Anne Morrow Lindbergh
The Essentials of Education	Sir Richard Livingstone
Rearmament: Too Much, Too Soon	Sumner H. Slichter
One-Sided Diplomacy	Paul Blanshard
Relations with the Vatican: Why Not?	Arthur M. Schlesinger, Jr.
Guided Missiles Could Have Won	Joseph Warner Angell
The Tower. <i>A Story</i>	James Reynolds
Dance to the Piper. <i>The Atlantic Serial.</i>	Agnes De Mille



**PURPOSE EXPLICIT IN TITLE.** Considering these titles by themselves, without reference to the pieces they head, one can be certain that "Relations with the Vatican: Why Not?" will argue affirmatively for diplomatic relations with the Vatican; that is, the argument will be one of policy. Other titles seem to be explicitly arguments of hypothesis: "We All Want Inflation," "Guided Missiles Could Have Won," and "Rearmament: Too Much, Too Soon." But "The Essentials of Education" and "One Sided Diplomacy" seem to be expository; they may, however, be argumentative.

Of these titles which more or less explicitly reveal the purpose, none are titles of portrayals. Since portrayals are not practical discourse in the sense that their purpose is to inform, the titles need not be informative.

**PURPOSE IMPLICIT IN TITLE.** The titles of most portrayals merely suggest the central theme, and often the audience is not sure of this implication until reading or hearing the entire narration or description. Without reading the stories or poems, who could be sure what "The Stone," "My Only Indian," or "The Tower" allude to? But "Living Under the Shadow," "The People of the Deer," and "Dance to the Piper" tell the reader more, although without the labels of *Story* and *Poem* they might be either narratives or expositions.

### **Practical Discourse Refers to Purpose Explicitly.**

**IN THE INTRODUCTION.** What the purpose is may appear in the title, but one who wants clear communication in practical discourse will be certain to include an explicit purpose elsewhere. Generally, the first appearance of the purpose is toward the beginning, with restatements throughout the discussion and in the conclusion. Good advice to follow might be that of the small-town minister who said he owed his success as a preacher to a formula: "First, I tell them what I'm going to tell them; next, I tell them what I said I was going to; finally, I tell them what I told them." Such a formula states generally what is necessary for clear communication. The clearest introductory statement of purpose for practical discourse indicates (1) the general

intention of the speaker (whether it is expository or argumentative) and (2) the specific purpose and how it will be accomplished.

Here are some sample introductory statements of purpose made by college freshmen, all of whom had the same general and specific purpose:

A.

When I heard the assignment about the library, I was about as befuddled as if I had been in a Los Angeles fog. I went over to the reference room and found hundreds of books I never knew existed before. I had jumped from the smog into the fog. Encyclopedias to the left of me, yearbooks to the right of me, atlases and dictionaries—how confused can you get?

B.

I am going to try to explain to you the efficient use of *Readers' Guide to Periodical Literature*.

C.

My topic is *Reader's Guide to Periodical Literature*.

D.

When you start leafing through hundreds of magazines to find articles for a term paper on coal mining in West Virginia, you'll be discouraged, to say the least. But don't despair—you'll find help in a monthly publication called *Readers' Guide to Periodical Literature*. Knowing the author, the title, or the subject of a possible magazine article, you can use *Readers' Guide* to locate material. How to use this magazine index can best be explained by examining some sample entries under the headings of author, title, or subject.

All four students were fulfilling the same assignment: to explain to college freshmen who had never seen the index how to use *Readers' Guide to Periodical Literature*. But the four were not equally effective in their initial statements of purpose.

Obviously, the author of "D" has made his task more explicit and therefore easier to follow: he has told his reader (1) that his general



intention is expository ("How to use this magazine index can be explained . . ."), (2) that his specific purpose is how to use *Readers' Guide* for magazine research, and (3) that his purpose will be accomplished in three ways (" . . . by examining some sample entries under the headings of author, title, or subject . . ."). Very simply, the author of "D" has prepared his reader for what to expect; if the author continues in the same vein, he will fulfill those expectations.

In contrast, the author of "A" seems to have a mixed general intention; he is as confused in trying to accomplish his assignment as he says he is. The result is that his reader is also confused about where he is going. By mentioning the reference room and its encyclopedias, yearbooks, atlases, and dictionaries he implies that he will write about how to use the reference room of the library. Or, just as logically, he could continue by describing his confusion in what he seems to think will be an amusing account. If the author of "A" intends to "get down to business" a little later, he may be able partly to redeem himself, but his start would have been clearer if he had not begun so far away from his purpose. He does, however, seem to be aware that he must capture his reader's attention in a topic that may not be naturally interesting to a college freshman. The author of "D," on the other hand, seems to have assumed that his reader is already interested in magazine research.

Of the remaining two, "B" and "C," there is little to choose between. The author of "B" indicates his general intention and specific purpose, but he sounds so apologetic and uncertain ("I am going to try . . .") that the reader has little confidence in the author's ability to do more than try; in other words, the author implies he is not familiar with his subject. The author of "C" is even less successful; his purpose statement is of no more value than a title. If either "B" or "C" were introductions to a speech, they would probably have less chance of being successful than if they were written: if the audience's attention happened to be drawn away at the time of the utterance, they would be even more uncertain of the talker's general intention or specific purpose.

**GUIDEBOARD:** The clearest introduction to exposition and argument includes *the speaker's general intention, his specific purpose, and how he intends to develop it.*

**IN THE DISCUSSION.** In the following selections, two students clarify the specific purpose of their work by references in the discussion. They develop the topic "How to Use the Readers' Guide"—already familiar.

### A.

A sample entry under the author's name looks like this:

JONES, John

Black diamonds in West Virginia. il Time 40:79-81

My 18 '47

This entry is self-explanatory.

The same article might be listed under a subject heading. Thus:

COAL

Black Diamonds in West Virginia. John Jones. il

Time 40:79-81 My 18 '47

As anyone can see, this entry is almost like the first.

A title entry would look the same as the second one above, except that the word "COAL" would be left out.

### B.

Knowing the author of an article, you can quickly locate the title and where it was published by looking in the *Readers' Guide* under the author's last name. You may know, for example, that John Jones has written several articles on coal; in this case the article would be listed under the "J's":

JONES, John

Black diamonds in West Virginia. il Time 40:79-81

My 18 '47

From this author-entry you can tell that John Jones has written an article entitled "Black diamonds in West Virginia," which appeared with illustrations ("il") in *Time*, volume forty, pages 79-81. If you have bound



copies of the magazine, this is all the information you really need. The very last entry, however, gives the exact issue, May 18, 1947. With all this information a student can now go to the periodical desk and check out the proper volume or issue.

You seldom know the author of a magazine article, however. So, all articles are indexed in *Readers' Guide* by their subjects. "Black diamonds in West Virginia" might be found under two subject headings—"Coal" or "West Virginia." Such an entry would appear as follows:

#### COAL

Black diamonds in West Virginia. John Jones. il

Time 40:79-81 My 18 '47

Sometimes you can locate an article through cross-reference. For example, you might have looked first under "West Virginia" where you might have been informed to look under the heading "Coal" as in this example:

#### WEST VIRGINIA

Mineral industries

See also COAL

By using a little common sense, a student should be able to find an article if he chooses likely subject headings under which the title might be indexed.

The third type of entry, under the title, is not used very often in the *Readers' Guide*. Expecting to find the John Jones article listed under "Black" would probably lead to disappointment, because articles are listed under their titles only when the title makes a convenient subject heading:

#### CHINESE democratic league

Chinese democratic league; with reply by Wei Chung

Tseng Chao-lun. Cur Hist ns 11:31-8 Jl '46

Anyone wanting to use *Readers' Guide* may as well forget about the title entry, at least for all practical purposes.

Obviously anyone wanting to learn how to use *Readers' Guide* will profit more from reading "B" than "A." Not only does "B" contain more information but it also keeps the central problem of the discussion clearly in front of the reader by referring often to the author's specific purpose. Not once does the author of "A" refer to the reason

why he is writing this discussion and why the reader should be reading it. The author of "B," however, in the opening sentence of his first paragraph refers to his purpose explicitly; in the remainder of the paragraph, by telling how to interpret the entry and what to do with the information, the author keeps the central problem before the reader by implicit reference to the purpose. The author of "B" varies this procedure a little in the next two paragraphs by explicit reference in the last sentence of each, but he does not make these references in the same words; instead, having begun to acquire the skill of using reference without becoming monotonous, he restates the same idea in different words. Selection "D" among the introductions and Selection "B" of the discussions are clear exposition.

This exposition of how to use the *Readers' Guide* is informal enough that it could equally well serve as a short speech given by a freshman student to his classmates: the speaker addresses his audience as "you" and includes details that a class of freshmen are unlikely to know. By writing sample entries on the blackboard or by preparing sample entries on tagboard in advance, a student could probably make this exposition more effective as a talk than as a theme. Expositions like this, as themes, are little more than exercises in writing for most students who know that the only reader they are likely to have is the instructor—and he already knows the information. As a talk, however, such an exposition can be truly communicative because the talker soon senses that he is broadening the knowledge of his classmates—and he more easily picks up enthusiasm about his task. In making a speech like this to his classmates, then, the student talker should realize that the references to his specific purpose are particularly important; his classmates require the guidance of these restatements.

**GUIDEBOARD:** Mere repetition of the specific purpose can be monotonous. The trick: *restate* the purpose in *different words*. Restatement emphasizes and clarifies.

**IN THE CONCLUSION.** So far the "model" student-speaker on how to use the *Readers' Guide* has clarified his purpose by stating it explicitly



and implicitly in each main division of the discussion. Only one other place remains for further clarification: the conclusion.

Comparing the model student ("B") with someone less adept ("A") illustrates what a successful conclusion can be like:

### A.

Knowing how to use *Readers' Guide* intelligently means knowing how to use its three types of entries: entries by author, subject, and title.

### B.

Drawing up a working bibliography is dreary work. Some persons, however, make a big job out of this necessary step in research by failing to go about the task efficiently. Remembering that *Readers' Guide* indexes articles from about two hundred popular and general magazines under two main types or entries, author and subject, will lighten the load. Knowing the third type of entry, by title, is of little practical use, except that it may help a student in detecting the right answer on a test.

Both conclusions refer to the specific purpose of the entire exposition, but again "B" uses reference more skillfully: "B" re-emphasizes why one should need to use the *Readers' Guide* and includes a summary of the three main steps explained in the discussion and first mentioned in the introduction.

**GUIDEBOARD:** The minimum *conclusion* should *re-emphasize* the purpose first stated in the introduction and should *summarize* the main ideas of the discussion.

## Applications

[*End timed reading. Exercise 6. Time finished: \_\_\_\_\_.* Comprehension test on page 453.]

(1) For further discussion on how to choose a topic read:

(a) Monroe, *Principles and Types of Speech*, 3rd edition, Chapters 7-9.

- (b) Soper, *Basic Public Speaking*, Chapter 3.
- (c) Thonssen and Gilkinson, *Basic Training in Speech*, Chapter 14.
- (d) McCall, *Fundamentals of Speech*, Chapter 2.
- (e) Thompson, *Handbook of Public Speaking*, Chapter 2.
- (f) Brooks and Warren, *Modern Rhetoric*, pp. 11-13, 31-33.
- (g) Dunbar, Marcett, and McCloskey, *A Complete Guide to Good Writing*, pp. 3-7.
- (h) Bradford and Moritz, *The Communication of Ideas*, pp. 31-34.
- (i) McCrimmon, *Writing with a Purpose*, Chapter 2.
- (j) Flesch and Lass, *The Way to Write*, Chapters 1 and 2.

(2) In a short theme or speech *explain* how you would limit one of the following topics to a specific purpose. Re-phrase the narrowed topic to reveal the different general intentions of exposition, evaluation and argument.

- |              |                    |
|--------------|--------------------|
| (a) Words    | (f) Transportation |
| (b) Students | (g) Education      |
| (c) Sports   | (h) Government     |
| (d) Music    | (i) Entertainment  |
| (e) Radio    | (j) Work           |

In your explanation tell how your interest directed the narrowing process and describe briefly the audience for whom the speech or theme will be prepared.

(3) Listen to a half-dozen or more different news or discussion-type broadcasts. Are any programs narrowed to a specific purpose? What is the general intention of each program? Do the titles of any of the programs indicate the specific purpose of the program?

(4) Choose a book unfamiliar to you, whose title indicates that it is practical discourse. Then analyze it step by step as follows—without looking ahead to be certain that your analysis is correct:

(a) Does the title indicate the author's general intention and his specific purpose?

(b) Turn to the title page. What additional information appears to clarify the author's general intention or his specific purpose?



(c) Examine the preface. Quote the exact words which tell the author's general intention and his specific purpose. Does the author state how he intends to accomplish his purpose?

(d) Study the table of contents. How do chapter titles indicate the method of the author in accomplishing his purpose?

(e) Scan the first chapter. Does it act as a purpose statement for the whole book? Quote sentences that restate what has already been said in the preface. Counting the preface, by the end of the first chapter how many times has the author referred to his specific purpose for writing the book?

(5) For one of the topics listed below phrase three different specific purposes for an eight-hundred-word theme. Use an expository statement, a proposition of hypothesis, and a proposition of policy.

- |                         |                       |
|-------------------------|-----------------------|
| (a) moving pictures     | (e) paperbound novels |
| (b) newspapers          | (f) comic strips      |
| (c) radio programs      | (g) comic books       |
| (d) television programs | (h) reference books   |

(6) Read a short article; note whether or not the author makes an original explicit statement of purpose; if he does, underline it twice. Underline each reference to the purpose once; is each reference a *repetition* of the purpose statement or a *restatement*?

(7) Much communication contains no explicit statement of purpose. Contrast, for example, the news stories of your daily newspaper with the editorials. For those stories or editorials which only imply purpose, state explicitly what the author is trying to accomplish.

(8) For a week or two keep a diary in which you write the purpose of each of your college lectures. Did the professor make his purpose explicit, or did he imply his purpose?

(9) For several of the topics listed below, or for similar topics, write explicit statements of purpose suitable for a five-minute speech to your classmates. Restate the purpose in two or three different ways suitable for reference to the central idea in each main division of the speech.

- (a) How to use the library card catalog
- (b) How to putt
- (c) How to tie a Windsor knot
- (d) The Dewey Decimal System of library classification
- (e) Giving a home permanent
- (f) Costume jewelry
- (g) Registration day

(10) Below are four short selections of practical or “literary” discourse. In some selections the purpose is merely implied; in others it is specifically stated. What do you consider to be the purpose of each? In one sentence give the *general* intention and the *specific* purpose of each selection. Which of the four is easiest to understand? Why?

### A.

In the future days, which we seek to make secure, we look forward to a world founded upon four essential human freedoms.

The first is freedom of speech and expression—everywhere in the world.

The second is freedom of every person to worship God in his way—everywhere in the world.

The third is freedom from want—which, translated into world terms, means economic understandings which will secure to every nation a healthy peacetime life for its inhabitants—everywhere in the world.

The fourth is freedom from fear—which, translated into world terms, means a world-wide reduction of armaments to such a point and in such a thorough fashion that no nation will be in a position to commit an act of physical aggression against any neighbor—anywhere in the world.

—From the Annual Message of President Franklin D. Roosevelt to the Congress, 6 January 1941.

### B.

Perhaps at this point I should digress a moment to explain how copyright, that is, the exclusive right to copy a work, differs from an ordinary property right. If I design and manufacture a necktie, I own that necktie. The property in it belongs to me and I can do what I please with it, but I cannot keep other people who see it from copying it. Without my



permission and without paying me a royalty, the whole world can, if it wishes, copy my necktie. The same thing is true of all the other property I own which is neither patented nor copyrighted.

When I copyright a book I have the same absolute and perpetual property right in the book itself, viewed as a physical object, that I have in the necktie. In addition, I have for a limited period of years another right which I do not have in my necktie, the exclusive right to make copies of my book, that is copyright. It is this right to exclude others from making copies which our Constitution prescribes shall be exercised in the public interest, that is, to promote the progress of science and the useful arts.

—From Sam Bass Warner, "Copyrights and the Academic Profession," an address presented to Thirty-Fifth Annual Meeting of the American Association of University Professors, 27 February 1949, in Washington, D. C., as quoted in the Bulletin of the A.A.U.P., XXXV (Summer, 1949), p. 253. Reprinted by permission.

### C.

Once (writes von Lenz) Meyerbeer came in while I was taking my lessons with Chopin. I had never seen him before. Meyerbeer was not announced; he was a king. I was just playing the *Mazurka in C*, Op. 33—on only one page, which contains so many hundreds; I named it the "Epitaph of an Idea"—so full of grief and sorrow is this composition—the very flight of an eagle!

Meyerbeer seated himself. Chopin let me play on.

"That is two-four time," Meyerbeer said.

For reply, Chopin made me repeat, and kept time by tapping loudly on the instrument with his pencil; his eyes glowed.

"Two-four," Meyerbeer repeated quietly.

I never but once saw Chopin angry; it was at this time! A delicate flush colored his pale cheeks, and he looked very handsome.

"It is three-four," he said *loudly*, he, who always spoke so softly.

"Give it to me, for a ballet for my opera (*l'Africaine*, then kept a secret), I will show you, *then!*"

"It is *three-four!*" almost screamed Chopin, and played it himself. He played it several times, counted aloud, and stamped the time with his

foot—he was beside himself! It was of no use. Meyerbeer insisted it was two-four, and they parted in ill-humor.

—From Notes by Harold C. Schonberg on Chopin's Mazurkas, RCA Victor Red Seal Record, LM-1109. Reprinted by permission.

### D.

Full fathom five thy father lies;  
 Of his bones are coral made:  
 Those are pearls that were his eyes:  
 Nothing of him that doth fade  
 But doth suffer a sea-change  
 Into something rich and strange.  
 Sea nymphs hourly ring his knell.  
 —“Ariel's Song” from Shakespeare's *The Tempest*.

(11) By this time you have completed six timed-reading exercises and accompanying comprehension tests. What is the average reading rate for your class on these exercises? How do you compare: are you average, above, or below? What is the average score on the comprehension tests?

This chapter should have drawn your attention to the importance of initial statements of purpose and of references to the purpose throughout the discussion of a paper or speech. Note particularly whether the scores on your comprehension tests for future reading exercises will rise now that you will concentrate more on finding the specific purpose.

(12) Note how often in college lectures you fail to follow “what's going on” because you do not understand the purpose of the lecturer. If this should happen to you, interrupt the instructor and ask for clarification, whenever it is possible. Report to the class how this action (by you or another student) helped to clarify the lecture.

## 3. What Is This Chapter About?

The effective communicator can distinguish between different kinds of discourse. If both speaker and audience can make these distinctions,



they have made one step toward successful communication; that is, the audience will be more likely to understand what the speaker means to say.

Fundamental in this understanding is to determine the general intention. Does the speaker intend to make explanatory or reporting statements about an experience? Then his utterances must correspond with the experience; they must be "true" to be acceptable. Does the speaker intend to make propositions of hypothesis? Then he must present evidence. Does the speaker intend to make propositions of policy? Then his policy must rest on sound hypotheses.

To accomplish his general intention, the speaker must limit his discourse to a specific purpose by narrowing according to location, time, and number of objects. Naturally, the narrowing process takes place before the speaker utters a word.

After the narrowing, the speaker of practical discourse can be assured of clearer communication by explicitly stating his specific purpose. Such explicit statement not only can give the speaker more confidence that he will be understood but also makes the audience's task of understanding much easier. If the speaker chooses only to imply his purpose, as he often does in novels and plays, then the audience may find it necessary to change the implication into an explicit statement. To further insure clear communication, the speaker can refer to his general intention and his specific purpose in each division of his discourse. By so doing, he keeps to his stated purpose and reminds the audience that the purpose is "such-and-such." Frequent reference to the purpose acts as a corrective device then; like a road marker, reference prevents wandering.

## CHAPTER

# 4 How Does Organization Clarify Discourse?

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1. How Do Pertinent Materials Help Organization?  
Order Requires Material Relevant to a Purpose.  
The Purpose of Some Discourse Allows Digressions.  
Order Is the Right Amount in the Right Places.
2. What Is an Effective Framework?  
Structure Makes Discourse Easier to Understand.  
Every Speaker Must Gain the Attention of His Audience.  
Transitions Act as Logical Bridges and Rhetorical Signposts.

*Skilled assemblage of matter and arrangement of parts according to a good plan do not appear in one or two sentences; they must gradually become apparent as the order of the whole work is unfolded.*  
—Longinus, "On Literary Excellence"

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"AT LAST," sighed the professor, "at last a theme that holds together and has a sense of order."

He scrawled a huge "good" across the top of the first page, hesitated a moment, then prefixed the word with "very." Below the two words he drew an "A." He looked with a faint pride at the unsullied letter, which, his students' protestations to the contrary, he still knew how to make.

When a student showed a sense of organization on the third theme of the semester, didn't he deserve an "A"? After all, the other seventy-four papers he had labored through during the last two nights were not much more than an emptying of the mind. And the papers were "without form, and void."

Were the students' minds void? After reading seventy-five papers,



the professor was cynical enough. Tomorrow morning, though, after a night's sleep, the professor knew what the answer must be. Most of his students knew enough, but they hadn't learned how to organize what they knew.

## 1. How Do Pertinent Materials Help Organization?

[*Begin timed reading. Exercise 7. Time started: \_\_\_\_\_*]

### Order Requires Materials Relevant to a Purpose.

CONSECUTIVE DISCOURSE AND ORDER. During World War II American soldiers and sailors coined a phrase to refer to a confused state of affairs—"situation normal, all fouled up." This phrase, in turn, they shortened to the now familiar "snafu." When something is snafu, one cannot understand it; the relationship of one part to another part is unclear; in other words, an organization or a structure is not apparent.

By the standard of organization, most conversations are snafu. Almost anyone can carry on a conversation with a friend who has the same interests. But most conversations do not have many periods of lengthy consecutive discourse, not even of one- or two-minutes' duration. And most conversations are informal, with the give-and-take of questions and answers. Such interrupted discourse normally does not have much organization. But consecutive discourse of several minutes' duration (hundreds of words in length) requires skill in organizing to achieve the clearest communication. And the audience must be able to perceive that organization.

PERTINENT MATERIALS AND PURPOSE. Some radio comedians open their programs with a four- or five-minute monologue designed to get "a laugh a line." Sometimes these monologues are organized around a situation: "Last week I decided to visit my aunt in Washkosh, so I went down to the bus station and bought a round-trip fare. . . ." All of the remaining "jokes" relate to the visiting theme and are **pertinent**, or **relevant**, to the "story line."

The story line is nothing more than another name for purpose,

which acts as a road map to follow; if the comedian sticks to his map, he surveys the jokes in his file, he rejects one about a curly-haired he surveys the jokes in his file, he rejects one about a curly-haired camel in Algeria because it is not pertinent to his chosen purpose, or he finds it impossible to change it so that it will be related to his central idea.

Does the "best" consecutive discourse, then, contain only pertinent material? Generally speaking, the clearest discourse contains only material which is pertinent to the purpose. But such a principle needs qualification.

### The Purpose of Some Discourse Allows Digressions.

INTENTIONAL DIGRESSIONS. The intent of the speaker may allow some irrelevancies or digressions.

Certainly some of the charm of informal essays lies in their rambling, their subtle sliding into digressions. Near the end of his "A Dissertation upon Roast Pig," Charles Lamb, for instance, relates how he had given away a plum-cake, a present from his aunt. The episode has no *direct* bearing on the theme of the essay, the delights of eating roast pork. But Lamb wanders into the story because it is associated in his memory with a sub-point he wanted to make about not giving away roast pork. Because Lamb's aim is primarily entertainment on a conversational level, such a digression is admissible.

Some essayists—and here the term includes both writers and talkers—depend directly on irrelevancies to gain their effects. A famous illustration is Robert Benchley's "The Treasurer's Report." Before the assistant treasurer, who is summarizing the financial status of the club, completes his first sentence, he is reminded of a story which does *not* bear on the financial statement and which he is unable to finish. So the report continues, from one digression to another, and the resultant hilarity depends on the assistant treasurer's inability to organize his report. From the viewpoint of a clearly organized *exposition*, "The Treasurer's Report" fails. From the viewpoint of the *portrayal* of a disorganized exposition, "The Treasurer's Report" succeeds.



**"APPARENT" DIGRESSIONS.** The audience must recognize certain material as pertinent.

Sometimes authors choose to portray events from the viewpoint of one of the persons involved, as Robert Browning does in his dramatic monologue "My Last Duchess." In the poem the proud Duke of Ferrara is talking to the "go-between" of his fiancée's father in order to arrange the marriage terms. Some of the Duke's remarks may seem out of place at a first reading, but after a second reading, which reveals the situation in its entirety, one realizes that some of the Duke's remarks act as stage directions to tell the reader what is happening, others subtly reveal the Duke's pride, and still others arouse the reader's sympathy for his "last duchess" and, perhaps, for his "next duchess." When an author chooses such a restricted viewpoint to portray an event, he requires more than the average attention from the reader, who will necessarily have to fill the gaps (that is, to provide the transitions between parts) which the author cannot do using the method that he does.

A famous "irrelevancy" in English literature is the drunken porter's scene in Shakespeare's *Macbeth*. Critics once said that such a scene of levity was incongruous in a tragedy, and inclusion of the scene was a gross error of Shakespeare, who should have realized that he was destroying the unity of the play. Now most critics say that the scene was wisely included after the murder of Duncan to lighten the tension built up in the audience. The audience obviously cannot play a passive role: if the speaker merely implies the relevance of some of his material, the audience must make inferences about its pertinence.

**"SAFE" DIGRESSIONS.** The longer the discourse the more safely the speaker may introduce a digression.

A story told about President Woodrow Wilson illustrates this qualification. The President had originally consented to make a speech, but when he found out that he should speak only a few minutes he refused—saying, in effect, "When you first asked me, I thought you wanted me to talk for about an hour. But now that you have asked me to talk for only a few minutes, I cannot find the time to prepare such a short

speech." Mr. Wilson realized, evidently, that in an hour's speech he could clarify his main point in spite of some digressions caused by inadequate preparation. Under the pressure of limited time—four or five minutes—the President might allow an extraneous detail to seem important and thus distort his purpose.

Edgar Allan Poe illustrates the principle of relevance in literature. In his poems particularly, which are all pieces of short discourse, he carefully includes only details which bear on the central impression of "beauty" which he attempts to portray. He tells us in "The Philosophy of Composition" how he applied the principle of relevance when he wrote "The Raven." Even in his longer examples—the short stories—he adheres closely to this rule. "The Cask of Amontillado," for instance, includes only the details which bear on Montresor's peculiar revenge against Fortunato.

### **Order Is the Right Amount in the Right Places.**

One criterion of feminine beauty—as for many other things—is "the right amount in the right places." But what may be the right amount for one girl is the wrong amount for another, and what may be the right place for one is the wrong place for another. Just as there is no hard-and-fast rule for feminine beauty, there is no infallible standard for judging the right proportions of material for a given discourse.

PROPORTION AND THE SPEAKER. The speaker usually must stay within some limits of time or space. He cannot develop his discourse as though the subject has no stopping place.

The stipulation of "five hundred words" for a writing assignment or "four minutes" for an oral assignment, is, in a sense, invalid because no one can say before reading a paper or hearing a speech how long it should be. In another sense, however, such a stipulation is realistic. Time or space limitations govern most consecutive discourse: a sermon seldom runs over twenty minutes; a class lecture lasts for a class period, whether it be one or two hours; a short-short story written for *Collier's* cannot run over a page; a poet choosing to write a sonnet restricts himself to fourteen lines (and, usually, about 140 syllables);



when one writes a classified advertisement, what he can afford to pay limits the number of words used; when a student writes an hour-long essay examination, he knows he cannot spend two hours. And so it goes. Writing and talking under time and space limitations, therefore, is good practice, which requires a careful weighing of material to discover what is important.

**PROPORTION AND THE AUDIENCE.** The audience partly determines what is important and what should therefore be emphasized.

In an essay examination, for instance, a college student knows he is writing for his instructor alone. How general or how specific need the student be for such a reader? In this case, the reader gives a specific clue to the writer: the instructor tells the student, "*summarize* the main contributions . . .," or "*review* briefly the principal movements of . . .," or "*list* the important arguments for. . . ." The italicized words in such directions inform the writer that his answers will be more general than specific. But when the instructions read, "*explain* the effects of . . .," or "*discuss* the major causes of . . .," or "*contrast* the two methods of . . .," the key words indicate to the student that, by quantity, his answer must include more specific material than general. In other words, every general statement needs to be backed up by specific examples, illustrations, and experiences. In such situations, the college student usually finds himself peculiarly under the control of his audience, the college professor.

The audience also determines whether or not discourse can be "technical." Talking about radar to a "lay" audience, one would expect to include many definitions of terms which the audience would be unlikely to know. The ratio of definitions to technical terms would be much larger than if one were talking to a group of radar experts. In this book, for example, appear certain "technical" terms—*expository statements, propositions of hypothesis, propositions of policy, portrayals*, etc. These terms identify important distinctions for the understanding and practice of clear communication. They are not terms, however, which are in wide usage; therefore, they need to be carefully defined and illustrated.

**GUIDEBOARD:** Pertinent materials do not wander from the subject. In practical discourse *few digressions are "safe."* The audience must recognize intentional and apparent digressions. Materials must be more than pertinent; they must also be *proportional and well-ordered.*

[*End timed reading. Exercise 7. Time finished: \_\_\_\_\_.* Comprehension test on page 455.]

## Applications

(1) Below is a student's paper. Read it a first time with the purpose of picking out the irrelevancies. Then read it again closely, this time being guided by the questions at the end.

### A BATTERY

[1] To most people the word *battery* denotes a heavy square box which fits under the hood of a car and must periodically be filled with distilled water, or else it is the little cylinders which slip into the barrel of a flashlight. [2] But to the baseball fan a battery can be a source of extreme joy or of deepest sorrow, because to a baseball fan a battery is only one thing, a pitcher and a catcher.

[3] Oddly enough, the duty of the pitcher is to pitch the ball. [4] Pitching the ball, however, requires a great skill and a strong arm. [5] By skill I mean the ability to make the ball cross the plate in the exact manner desired. [6] For example, a skillful pitcher may throw a fast, high, outside ball in such a way that it will curve away or toward the batter as it crosses the plate. [7] On the next pitch, he may hurl the ball so that it drops right in front of the plate, making the batter swing at what he thinks is a "fat one." [8] Ray Milland, who played the part of a baseball-playing professor in *It Happens Every Spring*, had this ability. [9] Of course, he had a special chemical concoction which would cause the ball to go through all sorts of gyrations called the *dipsy-doodle*. [10] This is illegal; however Ray was not discovered until the end of the season when his roommate used his magic potion as hair tonic. [11] This left Ray without his "stuff." [12] A good pitcher tries to fool the



batter on every pitch, by sending something unexpected across the plate. [13] A pitcher must have this skill, but he must also have a strong right arm—or left arm, as the case may be. [14] Southpaws, incidentally, generally have strong arms, but they are supposed to be wild. [15] A pitcher cannot be too wild, of course, or he will never last the nine innings he is supposed to pitch. [16] This means about three hundred pitches in the average game. [17] If you do not think that takes strength, go out behind the barn some afternoon and try it.

[18] The other half of the battery is the catcher. [19] Strange as it may seem, his main duty is to catch the balls that the pitcher throws. [20] If the pitcher did not have a catcher, he would spend a lot of time “shagging” balls at the backstop. [21] Of course, without a catcher it would be easier to hit the plate umpire, and some pitchers would give a chipped elbow for such a chance. [22] In addition to catching the ball, a good catcher must be able to throw accurately to all bases, to field smoothly bunts and “throw-ins,” and to hit consistently (most managers would be satisfied with a .400 hitter). [23] When the catcher squats behind the plate, he is the only defensive player who has the whole field before him. [24] Because of this he becomes the mastermind of defensive play—provided that the manager does not take this job away from him, and more and more managers and coaches are taking the game away from the players. [25] The catcher tells the pitcher what kind of ball to throw, tries to hold the runners to their bases, and signals defensive formations to the infield and the outfield. [26] Outside of the pitcher, he is probably the hardest-working man on the field. [27] You may have tried to do fifty deep-knee bends in a physical education class; try three hundred of them some afternoon and you will get some idea of what I mean by “hard-working.”

[28] From the close cooperation between both members of the battery and from the individual ability of each comes the basis for a winning team. [29] The fellow who said that “a chain is no stronger than its weakest link” knew what he was saying. [30] The battery must be strong in baseball, too.

(a) Are there any irrelevancies in either the introduction or the conclusion?

(b) What could be deleted from the second and third paragraphs to make a more unified theme?

(c) What might have led this student into introducing the irrelevancies he has?

(d) Does his introduction show that he has worked out his purpose; that is, does he know well enough "where he is going?" Does he indicate the main divisions of his discussion in his introduction?

(e) To what degree does the writer's attempt to be humorous lead him into irrelevancies?

(f) Does the writer reveal his irrelevancies through punctuation or transitional phrases?

(2) Under what conditions are the discourses described below likely to be well-proportioned? poorly proportioned?

(a) A speaker who talks for five minutes at a club meeting in favor of a motion spends three minutes on his introduction and two minutes on his discussion.

(b) Someone who opposes the motion mentioned in Exercise (a) also speaks, for five minutes on his discussion and for one-half minute on his conclusion.

(c) A student writes about a thousand words to cover four main ideas in the discussion of a theme. He uses five hundred words on his first idea and about 150 words for each of the other three.

(d) A student in an examination has to answer four questions in an hour, each question carrying equal credit. He spends the first half-hour on the first question and ten minutes each on the other three.

(e) A student writes a 1500-word paper. He uses about three hundred words for his introduction, about five hundred words each on two main divisions of his discussion, and about two hundred words for his conclusion.

(3) Examine the table of contents of a book with which you are familiar. Try to determine from the number of pages allotted to each chapter what topic is seemingly the most important. From your knowledge of the book does this quantitative apportionment seem to fit what you consider to be the most important part of the book? If you could talk to the author, what advice would you give him about re-apportioning the contents to gain a proportion suitable for *you*?



## 2. What Is an Effective Framework?

### Structure Makes Discourse Easier to Understand.

THE NEED FOR FRAMEWORK. R T Y I O M C N M C B U X I O N Z A S—in this jumble of letters is a word which any reader of this book could identify. Probably no reader, however, will easily recognize the word—for two reasons: (1) the letters are unorganized, and (2) included in the group are some letters irrelevant to the word. Recognizing the word would be simpler if one knew which letters were pertinent and which were not, but unless someone properly organizes the pertinent letters the task is still not easy:

Irrelevant letters: RYBXZS

Relevant letters: TIOMCNMCUIONA

By this time some readers will probably be able to recognize the jumbled word, but most will need the added advantage of some organization; arranging the consonants of the relevant letters (still leaving the vowels in an unorganized group) is an immediate aid:

Organized consonants: C MM N C T N

Unorganized vowels: IOIOUA

At this stage most readers will recognize the framework of the organized consonants so that they can fit the unorganized vowels into their proper places.

In a similar way, discourse becomes more easily understood when a speaker organizes it and includes only pertinent materials. Just as the “same” word may be differently organized (by variant spellings) and still be used successfully to communicate, so may discourse be differently organized and still communicate. For example, the following misspelled words are quickly recognizable: *cemetary*, *beleive*, *alright*, *comming*, *ieght*; but being satisfied with merely a “good enough” organization of letters in spelling a word is not sufficient. Similarly, nothing less than the most effective organization of discourse should be the aim of every speaker.

A GENERALIZED STRUCTURE. Practical discourse varies from piece to piece in details of organization, but a common outline or structure

serves as a framework for most effective practical discourse. This outline is illustrated in the freshman student's theme printed below:

### OUTLINE

- I. The Introduction.
  - A. Gaining attention.
  - B. Stating purpose.  
(and)
  - C. Indicating method  
and order of  
discussion.
- II. The Discussion.
  - A. Discussing first  
main idea: solids.
    - 1. Cause: close  
cohesion.
    - 2. Specific ex-  
amples: paper,  
desk, chair.
  - B. Discussing second  
main idea: liquids.
    - 1. Cause: less co-  
hesion than  
solids.
    - 2. Conditions of  
compressibility.

### PHYSICAL BASIS OF MATTER

[1] In everyday life we are surrounded by matter in thousands of different forms. [2] But how many of us have given any thought to matter and its composition or wondered just what makes a liquid instead of a solid or gas? [3] Everything is composed of matter and may be classified under one of the three physical states of matter: solids, liquids, and gases. [4] Matter is made up of tiny particles called molecules. [5] These molecules are in constant motion and the state of a substance is determined by the rate of speed of its molecules.

[6] First, let us consider solids. [7] In solids there is a tremendous cohesion of the molecules. [8] Because of this the molecules cannot move about freely and as a result solids have definite shape which may not be easily changed. [9] The greater the cohesion among molecules, the harder the solid. [10] For example, this paper is a solid which anyone could tear without effort, but who can tear a desk or chair to pieces?

[11] In liquids, however, the molecules are not so closely confined as in solids. [12] They are confined, however, to the extent that liquids are only slightly compressible and occupy a definite volume under given conditions. [13] The molecules of liquid can move about slightly, and as a result a liquid takes the shape of the container. [14] If a liquid is heated, it expands. [15] That is, the speed of the molecules, and thus the spaces between them, is increased. [16] If a liquid is sufficiently heated, the molecules move so fast that the liquid is converted to a gas. [17] The temperature at which this change



- a. Boiling point. takes place in a liquid is called its boiling point. [18] On the other hand, if a liquid is cooled to such an extent that the motion of the molecules is practically nil, the liquid may become a solid, the temperature at which this takes place being called the freezing point of the liquid.
- b. Freezing point.

C. Discussing third main idea: gases.  
1. Cause: still less cohesion.

- a. Molecular movement.
- b. Diffusion.

2. Compressibility.

[19] As stated above, the molecules in gases are far apart and in rapid motion, at ordinary temperatures. [20] As in solids and liquids, the molecules move in all directions and are continually colliding with each other. [21] For instance, in one inch of travel a single gas molecule may encounter as many as 250,000 collisions. [22] A property characteristic of all gases is that they can diffuse, or spread through one another. [23] If a small volume of hydrogen sulfide, easily recognized by its odor—that of rotten eggs—were released in one part of a room, soon its distinguishing odor could be detected in every part of the room. [24] The pressure of an enclosed volume of gas is that force exerted by the push of the moving molecules against the walls of the container. [25] The constant bombardment of the molecules causes a steady pressure. [26] Compressing an enclosed gas increases its pressure. [27] Gas molecules are perfectly elastic. [28] They may be compressed into a smaller space or they may expand to fill a larger container.

III. The Conclusion.  
Summarizing the three main ideas.

[29] To me this principle of the states of matter is one of the most incredible in science. [30] For when one thinks of all the millions of different substances in the universe, it seems amazing that they may be broken down into three groups, solids, liquids, and gases, and that any existing substance can be classified in this manner.

Any college freshman should already be familiar with this generalized outline. It is effective to help the speaker analyze and organize his material and to aid the audience in understanding practical discourse.

**GUIDEBOARD:** Even a *mechanical* use of the generalized outline will assure clearer communication than not using any perceivable structure.

[*Begin timed reading. Exercise 8. Time started: \_\_\_\_\_.*]

## Every Speaker Must Gain the Attention of His Audience.

Gaining attention is a new problem with every speech and every paper—new because the conditions surrounding one paper differ from those of another, new because the audience for one discourse differs from that of another; therefore, although a tailor-made way to gain attention is impossible to devise, some ways are more effective than others.

**BACKGROUND OF THE DISCOURSE.** Either general or specific conditions spur the speaker into “saying something.” At the end of World War II, for example, most people felt that the rapid developments in atomic energy had brought the world to a crossroads which required a careful map for the future path of civilization. An author with a plan for the wise use of atomic energy might refer then to the general crisis to lend importance to his writing. He might feel, consequently, that he would need no special attention-gainer because of the natural importance of his topic to the audience. Whether or not the author’s analysis is right depends, of course, on how civilization-conscious his readers are. If the author cannot be sure of such an audience, perhaps he ought to devise some other way to get their attention.

Sometimes ready-made, specific conditions automatically lend importance to discourse. An editorial writer on a newspaper calls such a set of specific conditions a “news peg,” and he “hangs” his editorial on a story reported elsewhere in the paper—preferably on the first page. In the period preceding presidential elections book publishers often try to issue biographies of candidates; because certain men are candidates, books about them become important to the public, who must



decide whom to vote for. Reference to specific conditions fits naturally into a speech like a Fourth of July oration or a commencement address. In such cases, the listeners have gathered specifically because of the occasion, and the talker's reference to it is fitting. If a writer is sure that his paper is written for a special occasion and for a specific group of readers who are aware of the occasion, he may safely use this sort of reference as an attention-gainer. Thomas Paine, for instance, in his first number of *The Crisis* (19 December 1776) knew he was addressing the rebelling English colonists, so he could safely begin, "These are the times that try men's souls. The summer soldier and the sunshine patriot will, in this crisis, shrink from the service of his country; . . ." Reference to the occasion often gives a timeliness to discourse and adds importance to it for the audience.

**REFERENCE TO THE TOPIC.** Moving immediately into the topic or beginning with a flat announcement of the purpose does not, of course, inevitably gain attention. One can use this method only when he knows that he already has the attention of his audience, when he is certain his audience is sympathetic, when he is pressed for time, or when his audience is a restricted group who have a developed interest in a specialty. When, for example, one writes an article for *The Baker Street Journal*, he knows that, because its readers are fans of Sherlock Holmes, they do not have to be enticed. The author must realize, however, that, because he has not gone to the effort of enticing, he may lose a potential reader who is not already an enthusiast. As a general thing, then, plunging directly into a statement of purpose is ineffective; psychologically wiser is the definite attempt to gain attention.

**ILLUSTRATION.** Naturally, gaining attention for its own sake is not enough. What one uses to gain attention must pertain to the purpose of the discourse. One way to keep this relevance of attention, and yet not waste time in getting to the discussion of the topic, is to select illustrative material that one might ordinarily use in the discussion and place it at the beginning.

Julian S. Huxley uses this method in "Evolution's Copycats" (*Life*, 30 June 1952) to explain likenesses in nature—that is, resemblances of leaf-insects to leaves or of harmless bugs to wasps or spiders. The

famous biologist opens his article with a specific likeness: the resemblance of the crab *Dorippe Japonica* to the face of a medieval Japanese warrior. Instead of using this illustration in his discussion, where it would have fit as well, Huxley uses it to attract the attention of his reader. Then Huxley leads the reader into a discussion of how evolutionary selection resulted in such resemblances.

Using illustrative material to gain attention is always appropriate in either a speech or a paper and, time after time, may be the most effective of the methods because it seems most natural and least rhetorical.

QUOTATIONS. Another method, closely allied to the illustration but more formal, is the quotation. A head-quotation is usually brief and points up the central idea or purpose. The audience should not overlook it, for the quotation usually holds the first clue toward understanding the discourse.

In a paper, the head-quotation generally is not connected by any sort of transition or continuity to the discourse itself. If the head-quotation is used in a speech, however, the talker usually provides the transition between the quotation and his statement of purpose. He may do it simply and forthrightly by some phrase as, "This quotation from Shakespeare illustrates what I want to talk to you about." A minister may say, "Basing my discussion on the text . . ." Such transitions are necessary to show that the opening words are not this speaker's, but someone else's. The writer easily clarifies this by using quotation marks, by indenting the whole quotation, or by single-spacing it if he uses a typewriter.

Artie Shaw effectively uses quotations in *The Trouble With Cinderella*. He introduces each of the three parts of the book with quotations to set the mood and point to the theme of that section: in Part I, to suggest that his past life has been aimless, Shaw quotes from John Masefield; and to establish the source of his subtitle, *An Outline of Identity*, he quotes from William Blake. In addition, each of the fifty chapters has a head-quotation; the one used for Chapter Eight, for instance, is a South Carolina mountain proverb: "We ain't what we wanna be, and we ain't what we're gonna be—but we ain't what we



wuz." Clearly, such theme-reinforcing quotations could be equally well used in the discussion, but at the beginning they have the advantage of position to give emphasis to what is going to be said.

**ANECDOTE.** A variation of the illustration or quotation is the pertinent anecdote or story. Some anecdotes have been quoted so often, however, that they have largely lost their attention-gaining appeal.

Washington's admission that he cut down the cherry tree with his little hatchet and Lincoln's long hike after work to return the few pennies he had unwittingly short-changed a customer probably fall into the category of over-worked or trite stories. Such hackneyed anecdotes do have the advantage of everyone's knowing what they illustrate. Someone's remark about old jokes makes a similar point, "Tell an old joke and people will know when to laugh." Generally, however, the fresh, original anecdotes and jokes will be more successful in gaining attention.

Every joke used to gain attention should be pertinent to the theme of the discourse; merely telling a joke to get a laugh is insufficient: like the illustration (which is actually what the joke is), the joke must lead to the statement of purpose. Second, it should be suited to the audience. An "off color" joke told in a formal situation to a mixed audience (a college classroom, for example) may gain attention, but the wrong kind—an embarrassed silence that may never be overcome throughout the talk.

**STARTLING STATEMENT.** Sometimes the speaker may try to jolt his audience into attention by making a startling statement.

What kind of statement will startle depends, of course, on what will startle the audience, and that is not always easy to foretell. In beginning a lecture to a class of college freshmen, a teacher might divide his listeners into two halves with a gesture and then announce, "If this is a normal freshman class, this many of you [waving to the right half] will not be around four years from now." If the class knows the "mortality rate" of college students, this information will scarcely startle them, even though the lecturer has personalized his statistics.

Besides choosing startling facts and startling words, both the talker and the writer have additional aids to lend emphasis. The writer may

use exclamation points, italics (underscoring), boldface type, and capital letters to gain attention; the talker may raise his voice, shout, whisper, pound the desk, and point dramatically. But neither the writer nor the talker should rely on these aids lest he erroneously label a statement as startling when it is not.

**RHETORICAL QUESTION.** The startling statement implies a question preceding it. Conversely, a rhetorical question implies an answer, usually a categorical “yes” or “no.” The rhetorical question, used only for effect, does not imply a loud chorus of “yes” or “no”; instead, it leads the audience into a silent answer. Talkers and writers who have just discovered the rhetorical question like to use it often because, on the surface, it gets attention so easily. A common form of the weak rhetorical question is, “Do you know how to darn socks—how to bake a cake—how to balance an account book—etc.?” If the audience answers “no,” they will probably quickly add, “so what?” All in all, the rhetorical question can be easily overused because it seemingly takes care of gaining attention so easily.

**GUIDEBOARD:** Standing on one’s head will gain attention, but it is seldom relevant to any part of the discourse. *The method of gaining attention should relate to the purpose of the discourse.*

### Transitions Act as Logical Bridges and Rhetorical Signposts.

Important in any structure is the way it “hangs together.” Discourse that hangs together has unity and coherence which can be gained through the use of **transitions**: (1) as logical connections between one main idea and another or between one main idea and a sub-idea or between one sub-idea and another sub-idea: if knowing the relative advantages of the two major ways of gripping a tennis racket (sub-idea) is pertinent to developing a strong service (main idea), then a transition will point out the pertinence or relevance of the sub-idea; (2) as rhetorical pointers to show the goal or general purpose of the discourse.

**KEY WORDS IN THE INTRODUCTION.** To assure clear communication,



the speaker may outline briefly the method of discussion he intends to use. This bare outline of procedure is generally a part of the introduction, coming immediately after gaining the audience's attention and stating the purpose. Key words or phrases that will act as topic headings for each main part of the discussion and that are arranged in the intended order of development may serve as such a preliminary outline.

Suppose a golf professional wishes to teach a class of beginning golfers how to putt. The "pro" realizes that the time between his first explanation and his later supervision of practice will be longer for student number ten than for student number one; therefore his explanation must be as clear as possible so that student number ten will not practice wrong movements before the pro can give him individual attention.

Under these conditions the pro can indicate his method of discussion in a general fashion by saying, "There are several important things to remember if you want to putt well." In this case, the statement of purpose ("if you want to putt well") is combined with how the talker intends to develop his explanation ("several important things to remember"). As the last sentence of the introduction, this sentence also acts as a transition: (1) it bridges the gap between introduction and discussion, and (2) it points ahead to the main ideas of the explanation—but the way is not at all clear. The audience has been prepared to look for "several important things," but how many is "several" and just exactly what are "things"?

A better indication of method of discussion—better because more specific—would be this revised statement: "If you want to learn to putt well, just remember three important rules." Such a statement bridges the gap between introduction and discussion just as effectively as the first, and, in addition, it points more definitely toward how the discussion will proceed. The audience can now expect three main divisions in the explanation, each division to be devoted to a rule. When the pro completes his discussion of the third rule, the student golfer has a sense of completeness about the whole explanation.

Probably still better—still better because even more specific—would be to say, “In order to putt well, you must learn three important steps—the grip, the stance, and the swing.” This statement still contains the bridging function of the transition and, in addition, includes three specific pointers or headings for the main divisions of the explanation.

**KEY WORDS IN THE WHOLE DISCOURSE.** A skeleton of the pro’s discourse reveals how these key words—*grip*, *stance*, *swing*—act as pointers to tie the whole discourse together:

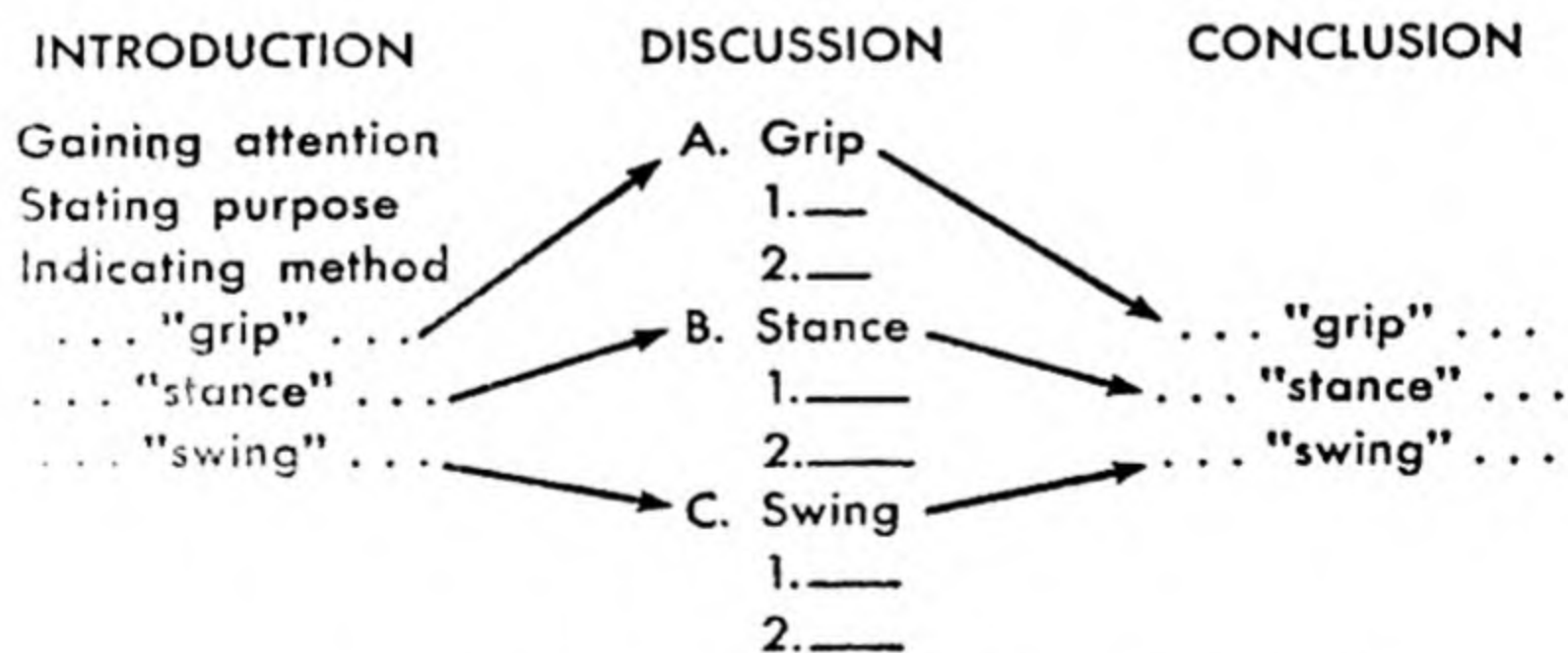
If you want to become a good putter, you will need to master three steps—the *grip*, the *stance*, the *swing*.

Before you can do anything else, of course, you must *grip* the club. . . .

As important as the grip is the *stance*, or the way you address the ball. . . .

Finally, being able to execute the proper *swing* will complete the process which you began with the proper *grip* and *stance*. . . .

Remember, when you go over to the practice green to try what I’ve just told you: all three of these steps work together. The right *grip* can be spoiled by the wrong *stance* and the wrong *stance* can change your *swing* and so on. . . .



“Key Words” Unify Discourse by “Pointing.”

Indicating the method of discussion in the introduction, then, is a transitional device: the key words act as pointers—both forward and backward—to join the main divisions and thus unify the discourse by giving it continuity.



**SPECIAL-DUTY CONNECTIVES.** Key words alone, however, cannot do the entire job of unifying. Additional connective words and phrases with the specific task of aiding the key pointers lend greater smoothness to the continuity. Refer to the skeleton discourse of "How to Putt" for the function of such connectives at the beginning of each paragraph: "before" suggests a time sequence upon which the discourse is based; "as important as" implies that taking up the grip first does not make it the most important in the explanation; "finally" indicates the end of the process.

Such transitional connectives, of course, do not come exclusively at the beginning of main divisions. They also appear within each division or paragraph to tie the sub-ideas together and within individual sentences to give them coherence. A suggestive list of transitional connectives for different purposes would include:

*To enumerate in an informal analysis*—in the first place, in the second place . . . , first, second . . . , firstly, secondly . . . namely, for instance, for example, to illustrate, to cite one case, in particular, moreover, also, besides, even, in addition, furthermore, finally.

*To clarify an analysis based on a time sequence*—first, second . . . , earlier, later, meanwhile, then, again, finally, at the same time, simultaneously, next.

*To locate places in a spatial analysis*—across, near, farther, at the extreme, close, to the right, to the left, above, below, in the middle, between, among, up, down, straight ahead, in front of, behind, aside, in the same direction, in the opposite direction, diagonally, east, west, north, south, around, approaching, leaving, following.

*To relate causes to effects*—because, since, consequently, so, thus, on that account, accordingly, after all, for that reason, another reason, therefore, as a result of.

*To explain by contrasting*—but, yet, nevertheless, on the contrary, on the other hand, or else, rather, still, still less, still more, unlike, however, conversely, notwithstanding, otherwise.

*To explain by comparing*—and, like, as, similarly, in like fashion, in a similar way, in like manner, likewise, or.

*To emphasize what has already been considered*—as I have said, indeed, truly, I repeat, in other words, that is, in fact, obviously, of course.

*To recapitulate or to summarize the main points of the discourse*—in conclusion, briefly, to sum up, in summing up, to summarize, then, to recapitulate.

LESS OBVIOUS TRANSITIONS. Other kinds of transitions besides key words or pointers and connective words or phrases include pronouns, parallel construction, and special transitional sentences or paragraphs. The preceding sentence is an example of a transitional sentence: its only function is to summarize what has already been discussed and to introduce new material for discussion. This paragraph functions mainly as a transition, although it does discuss briefly two new ideas: transitional sentences and paragraphs. But mainly it bridges the gap between the lists of connective words and phrases and the discussion of pronouns and parallel structure which we are about to move into.

Pronouns are most commonly used as transitions within sentences ("John told me *he* knew the song"; not, "*John* told me *John* knew the song") and between sentences ("John may have gone to town. What *he* did there I don't know"; not, ". . . What *John* did there . . .").

By using pronouns one avoids monotonous repetition of the same word without losing the connectiveness that repetition of the word would give. In order to keep clear what the antecedent (the noun which the pronoun takes the place of) is, one must be certain that (1) the pronoun cannot have two possible antecedents, (2) the antecedent is not too far from the pronoun, (3) an antecedent is expressed and not merely implied, (4) the pronoun agrees with its antecedent—both being singular or plural.

Parallel construction is another kind of transitional or unifying device to hold discourse together. Like pronouns, parallel construction works more indirectly and less obviously than do key pointers and connective phrases. Parallel construction is more than a grammatical nicety or stylistic frill; it is a logical aid for the audience, who can infer that the ideas are of equal importance because equal ideas have the



same grammatical structure, like prepositional phrases, infinitive phrases, noun clauses, nouns, adverbial clauses, etc.:

*Prepositional phrases:*

. . . but the closely-written sheets over which he bent with a thoughtful smile were not to go

*to Monsignori,*

or

*to Archbishops,*

or

*to the heads of religious houses,—*

but

*to France,*

*to Auvergne,*

*to his own little town. . . .*

—Cather, *Death Comes for the Archbishop*.

Combined *prepositional phrases* and *adjectival clauses*:

As he listened to the din from the hillside,

*to a deep pulsating thunder*

that came from afar to the left,

and

*to the lesser clamors*

which came from many directions,

it occurred to him that they were fighting, too . . .

—Crane, *The Red Badge of Courage*.

**GUIDEBOARD:** From introduction to conclusion, *discourse should hang together*. The most obvious ways of gaining *unity and coherence* are using *key words as pointers* and joining paragraphs and sentences with *special connective words and phrases* that act as logical bridges.

[*End timed reading. Exercise 8. Time finished: \_\_\_\_\_.* Comprehension test on page 456.]

## Applications

(1) Below are some "jokes." Determine how many subjects each joke could be used for in order to gain attention:

(a) A student who had just flunked an algebra examination complained to the professor, "Sir, I don't believe I deserved a zero on that test."

The professor replied, "Perhaps not, but that's the lowest mark I'm allowed to give."

(b) What are the Phoenicians noted for? Blinds.

(c) A tourist, admiring the necklace of an Everglades Indian asked, "What is it made out of?"

"Alligators' teeth."

"Oh," she replied, "I suppose alligators' teeth mean the same to you that pearls do to us."

"Not quite. It's a little easier to open an oyster."

(d) Some persons don't like George because he's so egotistical and self-confident. But I find him refreshing—especially in these days when so many people don't believe in any god at all.

(2) Below are situations in which one is likely to find himself. Each situation requires two students. After "A" has finished, "B" should respond by appropriately gaining attention and leading into a speech for the designated situation.

(a) "A" (president of the student body) introduces "B" (president of the alumni association) at a "pep rally" held the night before the homecoming football game.

(b) "A" (president of a student dormitory) welcomes a special visiting committee from the Board of Trustees at a dinner given in their honor at the end of the inspection tour. "B" officially responds to the welcome in behalf of his delegation.

(c) "A" (the toastmaster) is to introduce "B" (the retiring president of The Chemistry Club) who is to speak on the future of the club as he sees it at the time of his retirement.

(d) "A" (president of the senior class) presents a class memorial to



the college which "B" (president of the junior class accepts for the college.

(e) "A" (a student), at a meeting of a student political party, nominates "B" (a prominent student in athletics) as the party's candidate for student body president. "B" accepts the nomination.

*Hints for "A" and "B":*

—"A" should confer with "B" before the speech.

—Both "A" and "B" should understand the nature of the occasion.

*Hints for "A":*

—Don't embarrass "B" with over-praise.

—The audience has gathered to hear "B"; don't "steal his thunder."

—Material for your speech is "B," the occasion, the audience.

*Hints for "B":*

—Address both "A" and the audience.

—If occasion is formal, be formal; if informal, be informal.

—Practice several possible introductions to the prospective speech; you will likely be able to use one of them without much alteration.

(3) Below is a list of topics. Select one or a similar one, and devise different ways of gaining attention; explain the situation in which each device would be best adapted:

- (a) My best friend
- (b) The importance of chemistry
- (c) Interesting places to visit
- (d) Little-known facts about our campus
- (e) The beginning of our college

(4) For each of the following topics explain how one could indicate the importance of his discourse by referring to the timeliness of the topic.

- (a) The control of atomic energy
- (b) The need for increased federal taxes
- (c) Dangers of driving on super-highways
- (d) The threat of communism
- (e) A plea for strict amateur college athletics

- (f) Why freshman composition?
- (g) A college curriculum based on electives
- (h) Abolish Greek letter fraternities!
- (i) What's wrong with our high schools?

(5) Following the plan of the generalized structure for practical discourse, write complete introductions for the following topics; for the discussion and the conclusion write only skeletons of discourse which show the transitions you could use at the beginning of each main division (use as a model the skeleton of discourse for "How to Putt," quoted in the preceding section of this chapter). Each general topic below is divided into several main divisions that make up the discussion.

(a) Control of the Body While Speaking

Posture

Gestures

Facial Expression

(b) Control of the Voice While Speaking

Pitch

Volume

Rate

Articulation

(c) Diction in Speech

Original *versus* Trite Expressions

Specific *versus* General Words

Literal *versus* Figurative Language

(6) Below are sentences, each of which you are to consider as the last, or summary, sentence in one of the main divisions of a discourse. Write a sentence to begin the next main division: be sure to include proper transitional phrases and a clear statement of the main idea of the division you are introducing.

(a) The case of Mrs. Swantic, of course, is only one instance that shows we need better medical facilities for those who cannot afford even basic care.



(b) But "boot camp," the Navy recruit soon discovers, is only the first step in his training for active duty.

(c) Such were the thoughts that ran through my mind as I stood for the first time on the steps of our national capital.

(d) Although a waltz-step is one of the easiest to learn, unfortunately one doesn't have much chance to use it at a typical college dance.

(7) Present in outline form one of your college lectures which seems best to have followed the generalized structure for practical discourse given in this chapter.

(8) To what extent does an ordinary news story on the front page of a newspaper follow the generalized structure? Analyze what you consider to be a typical news story.

(9) Show how a chapter from one of your texts or a selection from your reading anthology follows or deviates from the generalized structure.

(10) Read the following theme by a freshman student to see how closely the writer follows the generalized structure outlined in this section. Answer the questions at the end.

## HOW TO RELOAD A CARTRIDGE

[1] Back in the days of the old Wild West, plainsmen and others in remote sections had to reload their metallic rifle cartridges in order to supplement their original supplies of ammunition. [2] Modern transportation and mass production have done away with these reasons, yet there still exists a group of people who reload their own rifle shells; they do this for two reasons: economy and accuracy. [3] Not only is it cheaper to reload, but a hunter can "cook up" some special loads for special purposes or for extra accuracy. [4] To reload his shells, he must perform three basic operations: reprime the old shell, charge the case with powder, and seat and crimp the bullet.

[5] After firing a commercially-loaded shell, the reloader picks up the empty brass case and, being careful to keep it from being dented or excessively dirtied, takes it home to his reloading bench. [6] Here he extracts the old primer with his reloading tool; this is done by pushing

the *primer* from the *primer pocket* by a long thin rod called the *decapping rod*. [7] He then seats a new, unfired primer in the primer pocket by forcing the case down onto the *primer cup*, which holds the fresh primer squarely under the primer pocket. [8] This completes the first phase of reloading: repriming the old case.

[9] After repriming, the reloader must accurately measure the powder charge and charge the cartridge. [10] This is usually done by a mechanical powder measure, which can be adjusted to throw a certain volume of the same sized powder with considerable accuracy. [11] In reality, the charge is determined as being a certain weight of powder, but it is much quicker to throw charges by volume. [12] Now the shell has been reprimed and recharged with powder and is ready for the third step.

[13] Taking the recharged cartridge back to his reloading tool, the reloader completes the process by seating a new bullet in the case. [14] The bullet is pushed into place by a bullet-seating screw, and the neck of the case is then crimped or squeezed around the bullet in order to hold it in place. [15] The cartridge has now been fully reloaded and is ready for the reloader to use in his rifle.

[16] Thus we have seen that there are three parts to the process of reloading, namely, repriming the used shell, recharging it with powder, and putting in a new bullet. [17] Great advances have been made in the improvement of firearms by the discoveries of better ways to perform these three operations. [18] Perhaps now, with an understanding of the make up of a cartridge, a person may better appreciate the time and trouble necessary to make his gun the useful weapon that it is.

(a) In what sentence does the writer gain attention? What method of gaining attention does he use?

(b) In what sentence does the writer show the importance of his exposition?

(c) In what sentence does the writer state his purpose? Is the purpose implied or stated explicitly?

(d) In what sentence does the writer indicate his method of discussion? How many divisions will his discussion contain? Does he follow his stated plan? Is his method of discussion stated in parallel construction?

(e) Is Sentence 5 the topic sentence for the second paragraph? Does



the second paragraph have a summary sentence? Does it refer to the purpose stated in the introductory paragraph?

(f) What is the topic sentence of the third and fourth paragraphs? Do these paragraphs have summary sentences? Do they refer to the purpose stated in the introductory paragraph?

(g) Point out obvious transitional words and phrases in the second, third, and fourth paragraphs. What are the key words or pointers in the introductory paragraph? Are these pointers used again in the other paragraphs? in the same order as they were used in the introductory paragraph?

(h) In the last paragraph, does the transitional word indicate conclusion? Does the writer sum up the main divisions? Does he use exactly the same words he used in the introduction? Does he use parallel construction? How does the parallel construction used in the conclusion differ from that used in the introduction? Does the writer refer once more to the purpose stated in the conclusion?

(11) Below is a skeleton outline of the theme quoted in Exercise 10. Fill in the blanks with information from the theme: be careful to use parallel construction.

I. Repriming the old shell

A. \_\_\_\_\_

B. \_\_\_\_\_

II. Charging the case

A. \_\_\_\_\_

B. \_\_\_\_\_

III. Seating the bullet

A. \_\_\_\_\_

B. \_\_\_\_\_

### 3. What Is This Chapter About?

Recognizing the structure of an object, an event, a process, or an idea enables a person to understand it. For this reason, one who aims at clear communication will make his organization apparent so his

audience can more easily “see” the relationships between his main ideas and his sub-topics.

A generalized structure for practical discourse, presented in this chapter, represents a framework which one may use successfully because this generalized outline condenses the method which experienced speakers have used. This generalized structure, then, can be considered as a tool for effective communication. Using the generalized structure will make it easier to put “the right amount of the right material in the right places”—that is, pertinent and proportional materials organized to fulfill the speaker’s stated purpose so that the audience’s job of understanding the discourse will be easier.



## CHAPTER

# 5 How Does Analysis Clarify Exposition?

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1. What Is Sound Analysis?  
Some Analysis Is Sound, Although "Haphazard."  
Some Analysis Is Sound Only When It "Follows the Rules."
2. How Does Analysis of Time-Space Affect Exposition?  
The World Is Four-Dimensional.  
Some Analyses Focus on Time, Separate from Space.  
Some Analyses Focus on Space, Separate from Time.
3. How Does Causal Analysis Affect Exposition?  
A Causal Sequence Must Have a Beginning and an End.  
Causal Sequence Gives Exposition Causal Structure.
4. How Does Exposition Use Comparative Analysis?  
Comparisons May Be Literal or Figurative.  
Exposition by Comparison Has a Variety of Structures.
5. How Does Exposition Make Use of Definition?  
Communication Would Be Impossible Without Definitions.  
Denotation "Points," Without Words.  
Connotation Uses Words, with Conceptions.  
Good Definitions Are Not Accidental.

*I've information vegetable, animal, and mineral;  
I know the Kings of England, and I quote the fights historical,  
From Marathon to Waterloo, in order categorical. . . .*  
—W. S. Gilbert, "The Pirates of Penzance"

---

AS THE PROFESSOR WALKED down the hall to his two o'clock class, he toyed with the idea of including the joke about the pigeon in his next lecture. The head of the department had told the story over lunch at the Faculty Club.

This pigeon, it seems, had come home with one wing dragging and both eyes black. He explained his condition to his wife as he sank

wearily into one corner of the cote, "I got caught by mistake in a badminton game."

After all, the professor said to himself as he opened the door of the classroom, the joke did help to illustrate a fault of analysis: two badminton players had improperly classified a pigeon as a "badminton bird"; improper analysis could lead to trouble. . . .

Yes, he'd watch for a convenient place in the lecture to use it.

## 1. What Is Sound Analysis?

[*Begin timed reading. Exercise 9. Time started: \_\_\_\_\_*]

In analysis, one does three things: (1) divides or categorizes, (2) limits or qualifies, and (3) relates or connects. If the analysis occurs haphazardly, it is **informal**; if it follows careful rules, it is **formal**.

### Some Analysis Is Sound, Although "Haphazard."

Probably the simplest and most frequently used analysis is that which people reflect in ordinary conversation. The structure of such communication is generally a listing or enumerating of specific instances; usually the talker is not concerned with organizing his instances.

USING RANDOM EXAMPLES. A golfer who insists that the eighth hole at the Country Club is the most difficult for him may generalize: "Of all the holes at the Country Club, I think I par the eighth least often." Then he may cite specific instances: "Tuesday morning I lost two strokes when I hooked my drive into the woods. Last Saturday I had a long drive and brassie shot, and I thought sure I was working on a par, but I sliced my approach into a sand-trap. Then this afternoon I three-putted the green because I miscalculated the roll. Yessir, that eighth hole is tough."

Because the golfer's analysis of his playing is "hit or miss," his communication is informally organized. His analysis is probably far from scientific; that is, he undoubtedly never studied carefully his performance on every hole.

THE "WHOLE TRUTH." Because informal analysis does not pretend to be "exhaustive," exposition based on it cannot "tell the whole



truth." The following quotation, for example, is certainly not exhaustive, yet the author has enumerated enough samples for the reader to accept the author's generalization:

[1] One of the distinctive features of the little-inflected English language is the flexibility of its so-called parts of speech. [2] A noun slides into the position of an adjective with considerable ease, and an adjective becomes a verb with little difficulty. [3] Advertising writers take full advantage of this facility, and exaggerate it through use until this aspect of the language is primer-clear. [4] The hyphen is their means of indicating that a word has been made which did not exist before, and that the two or more words which join to make the new word are to be read as one. [5] This predilection for combining forms is the most obvious aspect of advertising language.

[6] One 1949 automobile model, for example, has a *get-away* engine; another has an *all-fluid drive*. [7] One car is *road-hugging*; another has *super-safety* brakes. [8] There is a *valve-in-head* engine, *triple-control* steering, *center-point* rear suspension, a *super-size* interior. [9] A new television set is *performance-engineered*.

[10] A dress for late afternoon and evening wear is called a *dusk-on* dress, and certain cosmetics will give you a *spring-fresh* look. [11] An *on-in-a-flash* dress is advertised as a *wish-on-a-star* gift, and the most fabulous shoes on earth have a new quality: *foot-dazzle*. [12] That new spring suit is *slimmed-to-the-limit*, and the *color-gamut* is run to make possible the greatest number of *mix-matchables*. [13] A skirt may be *pencil-slim*, *stem-slim*, and *saber-slim*. [14] To indicate its national advertising one dress was described as *magazine-paged*. [15] Another, aimed at the young hostess and housewife, is the *now-I'm-cook*, *now-I'm-hostess* dress. [16] This must strike a new length for adjectives, with two complete sentences in a single adjective position.

[17] Examples spring at you everywhere. [18] The rug that is *footstep-hiding*, performance at its *smooth-as-velvet* best, the lamp with the *light-to-dark* control—will any of these words achieve wide general use? [19] This kind of coinage is only one of the many ways to make words that advertising people practice.

—From "Wide-Horizon Windshields and Crocus-Crisp Piqué." *Inside the ACD*, I:4 (April, 1949), 1. Reprinted by permission of Harper & Brothers.

**INFORMAL ANALYSIS AND STRUCTURE.** Although the author uses informal analysis, he still puts what he has to say into some kind of order, simple as it may be. The author does not throw his examples at the reader in a haphazard fashion. Instead, he follows a plan which his readers ought easily to detect: his first five sentences make up an introduction which gives the general idea; then in Sentences 6-9 the author begins his enumeration by listing examples that cluster around mechanics and engineering (accidentally or not, this listing has a masculine interest); then in Sentences 10-16 the author, except for one example of cosmetics, lists illustrations that could be grouped under the heading of "women's apparel"; finally, in Sentences 17-19 the author gives a mixture of examples in conclusion. Even such a simple structure aids the reader by clarifying what could have been a hodgepodge of details. All in all, the exposition is clear, and the author's analysis of his material (the diction of advertisements) is adequate for his purpose.

The author of the selection from "Wide-Horizon Windshields and Crocus-Crisp Piqué" did not rigidly adhere to the three functions of analysis. His purpose was to illustrate word coinage by combining words with a hyphen. Since he chose to narrow his topic to "combining forms with a hyphen," the reader cannot criticize him for failure to include combining forms by union of root words (as *typewrite*) or combining forms by union of initial syllables or letters (as *Amoco* from *American Oil Company* and *Nabisco* from *National Biscuit Company*) or for failure to include other ways of combination. In other words, one cannot criticize him for not analyzing what he has not chosen to analyze.

### Some Analysis Is Sound Only When It "Follows the Rules."

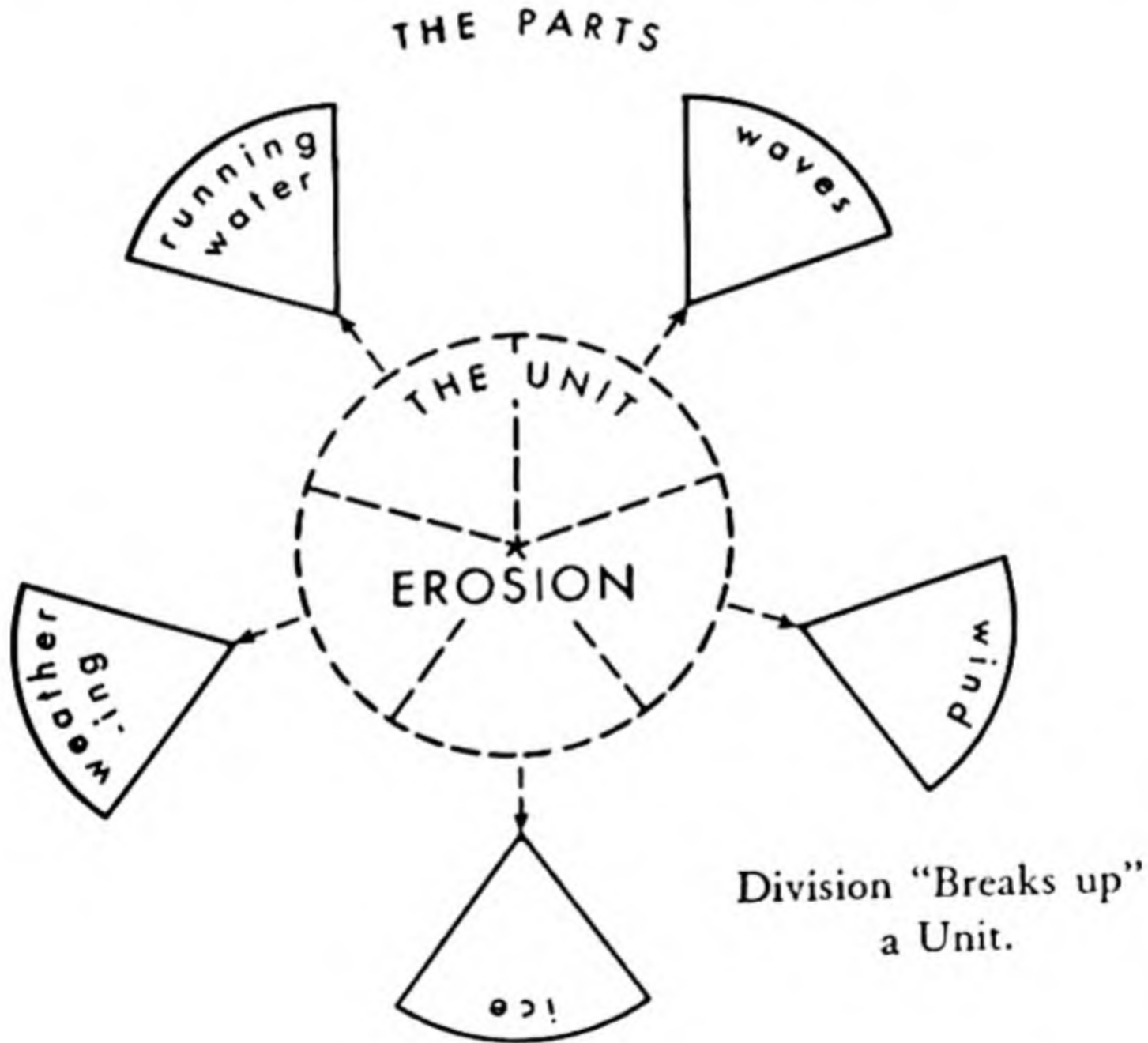
Scientific or formal analysis, however, follows strictly the three functions of analysis.

**DIVIDING AND CLASSIFYING.** First function: in formal analysis, one either divides a unit by separating it into its parts or categorizes separate units by grouping them into classes. The former we shall call **division** or **partition**; the latter, **classification** or **synthesis**. Analysis by



division is a breaking-down process; analysis by classification is a building-up process.

Suppose Mr. Greenthum walks out to his garden after a heavy rain-fall. He notices that fine soil has been washed down from his vegetable garden and has covered the seedlings in his flower border. Mr. Greenthum becomes interested in "erosion"—probably to restrict future occurrences of a buried flower border. Since Mr. Greenthum is a systematic thinker, he starts to analyze erosion by breaking his topic into its parts; that is, he uses division. Mr. Greenthum asks himself a question: How can erosion take place? He begins to list his answers: (1) by running water, (2) by waves, (3) by wind, (4) by ice, and (5) by weathering. He starts with a single unit and ends with its parts.



By this time Mr. Greenthum decides to become a kind of amateur expert on erosion. He sees that the five parts into which he has divided the topic of erosion will make convenient groupings or classes for organizing separate occurrences of erosion. He decides to classify

every example of natural wearing away of the earth's surface that he actually observes himself or that he knows has taken place. Mr. Green-  
thum on his vacation sees the delta at the mouth of the Mississippi  
River and classifies it as the result of running water. On a fishing  
trip he observes part of the lake shore collapse into the water during  
a storm and classifies this erosive action under the heading of waves.  
During a dry summer day he sees a small whirlwind pick up dust  
as it passes through his garden, and he places the whirlwind into his  
category headed "wind." In a meadow in southern Minnesota he runs  
across flat, striated surfaces of quartzite buried in the ground, and he  
finds an example of erosion by ice. During the winter Mr. Green-  
thum watches a crack in a piece of limestone at the edge of his pool gradu-  
ally widen as water fills it and freezes; he notes the occurrence as an  
example of weathering.

In his analysis by classification Mr. Green-  
thum starts with separate  
occurrences and ends with broader, more inclusive categories:

<i>The Occurrences</i>	<i>The Groups</i>	<i>The Unit</i>
The building-up of the Mississippi River Delta	} by Running Water	EROSION
The caving-in of the bank of a creek		
The washing-away of garden soil in a rainfall		
A whirlwind	} by Wind	
A dust storm		
Collapse of lake shore	} by Waves	
Rounded boulders on Maine shore		
Striated surface of quartzite	} by Ice	
Widening of crack in rock in winter	} by Weathering	
Crumbling surface of sandstone cliff		



Mr. Greenthum has mixed division and classification in his analysis. Only theoretically is it necessary for one to know whether he is analyzing by division or classification. Of course, often one uses one method to the exclusion of the other: a forester concerned with combatting oak wilt *classifies* individual trees, but he may *divide* a state into smaller areas for special study or research; a doctor diagnosing an illness *classifies* the disease in order to cure it, but in an operation he *divides* the body of his patient so that he won't cut out the liver when the patient has appendicitis; a student may *classify* the books of a personal library in order to arrange them in his book-case for easiest use, but with a specific assignment of reviewing a book he *divides* it by outlining its contents. Practically, whether one analyzes by division or classification, the important thing is that the three functions of analysis be fulfilled.

APPLYING A CONSISTENT RULE OF ANALYSIS. Second function: in formal analysis one relates or connects *all major elements* by applying *a consistent rule* of analysis. Unlike informal analysis, formal analysis aims at exhaustiveness; that is, no significant parts or classes are omitted. For example, if Mr. Greenthum had omitted "erosion by ice" from his analysis, he would have violated this principle of **inclusiveness**. Obviously, lack of knowledge, limited experience, or failure to "think deeply" enough can lead anyone to such a violation.

For sound analysis, one must apply a consistent rule for determining parts or classes. Mr. Greenthum's rule of analysis was "the agency or method by which the erosion occurred." Thus running water is not the same agent as waves, and wind erodes differently from ice. Selecting a consistent rule, and not changing it during the analysis, is of primary importance.

What is the process for selecting the rule to apply? Given certain material—an experience, data, objects—how does one find the "right" rule to apply? The answer to the first question is that the rule to apply depends on the reason for the analysis; this reason is the analyzer's interest or what he thinks is significant. The answer to the second question now becomes obvious: since one person's interests differ from another's, there can be no single, right rule to apply. The

selection of a rule, then, is arbitrary. Because it is arbitrary, no analysis is the "only" analysis which can be made.

For example, how can the three thousand students of Gohunkus College be analyzed? Different rules indicate varying analyses:

(1) *By sex*—1703 men, 1297 women.

(2) *By rank*—825 freshmen, 720 sophomores, 671 juniors, 562 seniors, 222 graduate students.

(3) *By age*—under twenty years, 2243; from twenty-one to thirty years, 456; over thirty years, 301.

(4) *By schools*—Liberal Arts, 1696; Education, 320; Commerce, 216; Music, 151; Journalism, 99; Engineering, 175; Medicine, 121; Graduate, 222.

(5) *By religion*—Protestant, 1250; Catholic, 1160; Jewish, 326; Miscellaneous, 264.

(6) *By nationality*—American, 2976; Canadian, 15; Spanish, 2; Norwegian, 2; Chinese, 2; Indian, 2; Danish, 1.

Why should anyone be interested in any of these six analyses or in any of the others that could be made by applying other rules? To what persons might the analyses be significant? The director of housing would find the analysis by sex significant to aid the planning of dormitory arrangements. The registrar would consider analysis by rank important because he must plan for incoming classes and commencements. The social director would be interested in the age of students. And so on.

Can more than one rule be applied in an analysis? Yes, but not simultaneously and not until all elements to be analyzed have had one rule applied. This means that one would not analyze 1500 students of Gohunkus College by applying the rule of nationality and the other 1500 by applying the rule of religion. The second function of formal analysis is to determine how all elements are related by a *consistent* rule of division or classification. After all items (that is, all students in our Gohunkus College example) have fallen under the application of one rule, then a second rule may be applied to all of the elements, then a third rule and a fourth.



For example, suppose that the director of housing has restricted dormitory space; since a rule of the college requires all freshman women to reside in college dormitories, he must know not only how many women will be in school but also how many freshman women specifically. For this particular problem he will apply the rule of rank to the entire student body of Gohunkus College; then he will apply the rule of sex to every rank (or if he is interested only in knowing the number of women in the freshman class, he will obviously apply the rule of sex only to the freshman class).

**ASSURING MUTUAL EXCLUSIVENESS.** Third function: in formal analysis one limits or qualifies each part or category so that there is no overlapping; that is, each part or class must exclude all members of other parts or classes. In certain analyses it is almost impossible to devise parts or classes which do not overlap or violate this principle of **mutual exclusiveness**. In Mr. Greenthum's analysis of erosion, for example, in which class is "rainfall" included, "flowing water" or "weathering"?

Often, something must be divided arbitrarily for legal reasons, such as the division of the United States of America into forty-eight states. Look at the state of New Mexico, for instance; its boundary is completely arbitrary, drawn on a map by man. The same is true for Colorado, except for a short distance in the northwest corner where the Green River forms the boundary between Colorado and Utah; the choice of this segment of the Green River as part of the boundary was an arbitrary selection, but it prevents Utah from overlapping Colorado. Similarly, the division of the earth's surface into continents is largely arbitrary because only Antarctica and Australia do not have natural land connections with other "continents."

So-called "fine lines of distinction" are often necessary for running the government and for enforcing laws: the line between a voter and a non-voter in the United States is susceptible to several rules of analysis—age, citizenship, length of residence in an area, and in some places, further poll restrictions.

In any analysis, the aim should be to set defined boundaries or limi-

tations on each part or class so that no element can appear in two places or on both sides of a line.

**GUIDEBOARD:** Informal analysis satisfies the demands of most ordinary, everyday affairs. But *formal analysis yields organized knowledge*, which is the *base for clear exposition*.

[*End timed reading. Exercise 9. Time finished: \_\_\_\_\_.* Comprehension test on page 458.]

## Applications

(1) For each of the following sample analyses discuss, first, the kind of person who would consider the analysis significant and, second, the success with which each conforms to the three functions of analysis discussed in this chapter:

(a) The people of the world may be divided into Europeans, Africans, Indians, and Orientals.

(b) According to the Beaufort scale, there are four kinds of gales: a moderate gale has winds ranging from twenty-eight to thirty-four miles per hour; a fresh gale blows between thirty-five and forty-one miles per hour; in a strong gale the wind velocity ranges between forty-two and forty-eight miles per hour; a whole gale has winds blowing at a rate of forty-nine to fifty-six miles per hour.

(c) Jazz musicians fall into two large classes, sweetmen and ride-men—according to Billy Rose.

(d) The legislative bodies of the federal government are the Senate, the House of Representatives, and the Supreme Court.

(e) Any musical comedy which Hollywood produces is based on: true-to-life happenings, the lives of song-and-dance teams, composer's biographies, or performers' lives.

(f) Anyone buying a new television receiver ought to investigate each of the four types available: the combination console—radio, phonograph and television set; the TV console or consolette—only TV; the table-model TV; or the portable TV receiver.



(g) "Eye-ease" in television may be influenced by the type of screen one buys: the *direct-view* screen, the size of which is determined by the size of the tube; and the *projected-view* screen, the size of which is determined by the lens used to project the image of the tube.

(h) The federal government of the United States functions under three large branches called the executive, the judicial, and the legislative.

(2) Below are several groups of objects. Ask different persons to classify the objects in each group. How does each person's analysis reflect his interests? From each person's groupings try to determine the rule of classification he applied.

Example—

Objects:	Classified by material:	Classified by use.
calendar	<i>Paper</i>	<i>Desk equipment</i>
check book	calendar	calendar
pencil sharpener	check book	pencil sharpener
tobacco can	<i>Metal</i>	<i>Paying bills</i>
	pencil sharpener	check book
	tobacco can	<i>Pleasure</i>
		tobacco can

A.

pack of cigarettes  
ash tray  
bottle of glue  
ream of paper  
desk lamp

cigarette lighter  
pipe cleaners  
fountain pen  
typewriter  
ink eraser

B.

coal shovel  
grass shears  
automobile tire  
paint brush  
gasoline can

garden hoe  
snow shovel  
crosscut saw  
can of nails  
screw driver

## C.

bottle of fingernail polish  
lip-stick  
woman's wallet  
woman's handkerchief  
eyebrow pencil

fingernail file  
Lilac Bubble-bath crystals  
ring of car keys  
fountain pen  
bus tokens

## D.

foot stool  
floor lamp  
ash tray  
flower vase  
coffee table

*Life* magazine  
radio  
box of cigarettes  
etching  
dish of candy

(3) Below are parts which "naturally" compose certain objects. Name as many objects for each set as possible. Example—*legs, seat* are natural divisions for *stools* (milk, foot, kitchen), *benches, lounges*.

- (a) trunk, appendages, head.
- (b) stem, roots, leaves, branches.
- (c) top, sides, bottom.
- (d) entrances, auditorium, exits.
- (e) floor, walls, ceiling.
- (f) introduction, body, conclusion.
- (g) mouth, stream, source.
- (h) base, sides, apex.
- (i) valley, incline, crest.
- (j) top, legs.
- (k) chassis, body.

(4) What different rules of partition could be used to divide the following into parts:

- (a) secondary education
- (b) the United States of America
- (c) your state
- (d) your home town



- (e) the process of communication
- (f) a history textbook
- (g) your notebook
- (h) a football team
- (i) college registration

(5) Below are six ways to classify kinds of soil. (a) What specific rule of analysis is used in each classification? (b) Is the rule explicitly stated or is it implied? (c) Which of the classifications could you most easily apply to given soil? (d) What, in particular, would be difficult in applying classifications 1, 3, and 4? (e) Are the six classifications presented in parallel grammatical construction?

The important physical features of your land are easily determined from a soil profile. Spading a hole three feet deep will show you:

1. *Color of Surface Soil*, or topsoil, means its darkness relative to the subsoil, indicating content of organic matter. It does not refer to basic soil color. Three classifications are (A) Dark, (B) Moderately Dark and (C) Light.

2. *Depth of Soil*, surface and subsoil together, affects root growth and the land's storage of plant food and moisture. Layers of rock, chert, gravel or hardpan restricting roots are as limiting as bedrock. Land is (A) Deep, if three feet or more without restrictions; (B) Moderately Deep, if twenty inches or more; (C) Shallow, if less than twenty inches; (D) Very Shallow, if less than ten inches.

3. *Degree of Erosion*. Here a comparison of your fields with unfarmed land along a fence row or highway may help. If you plow in topsoil the erosion is (A) Slight; if subsoil is mixed in, it is (B) Moderate; if the topsoil is gone, (C) Severe; gullies and blow-outs, (D) Very Severe.

4. *Texture of Surface Soil*, best judged by feel when moist. (A) is loam or silt loam, will mold . . . ; (B) enough clay to be cloddy, or mainly fine sand; (C) heavy clay (gumbo), or coarse gritty sand.

5. *Movement of Water and Air* is related to texture, structure and drainage in surface and subsoil. Drip test and indicator. (A) is Moderate, water moving 1 to 2¼" an hour; (B) is Slow, 1/5 to 4/5", or Rapid, more than 2¼"; (C) Very Slow, Very Rapid.

6. *Slope of Land* can be roughly gauged by sighting along a level ruler, even pencil, 100 feet, then measure at that distance the fall. Nearly

Level land (A) has less than two feet fall in one hundred feet; Gentle (B) less than four feet; Moderate (C) less than seven feet; Strong (D) ten to fifteen feet; Steep (E) over fifteen feet.

—From Arnold Nicholson, "Know More about Your Land," *Country Gentleman* (November 1952), pp. 28-29. Reprinted by permission.

(6) Consult an unabridged dictionary for the variety of meanings for these common words:

(a) back	(i) check	(q) go
(b) base	(j) clear	(r) hand
(c) bear	(k) color	(s) hard
(d) beat	(l) dead	(t) key
(e) break	(m) draw	(u) lay
(f) call	(n) fail	(v) make
(g) cast	(o) form	(w) open
(h) catch	(p) free	(x) run

The dictionary editors will have arranged the word meanings in some order; consult the introduction for the rule of analysis which was used to guide ordering of the meanings.

Classify the meanings of one of the words by each of the following rules of analysis: (a) by archaic uses, (b) by part of speech, (c) by colloquial use, (d) by occupational or professional use.

(7) In the *New English Dictionary*, word meanings are listed chronologically from the first known appearance of the word in the written language until modern times. Choose a word from the list given in Exercise 6 and divide its chronology of meanings into parts determined by the rule of "major shifts in meaning."

(8) Write a paper or make a speech which you develop by enumeration of examples. Suggested topics:

- (a) Slang in my dormitory (fraternity, etc.)
- (b) Characteristics of the laziest man I know
- (c) Kinds of radio programs I enjoy
- (d) Types of television programs I don't watch



- (e) Newspaper "pages" popular in my family
- (f) The most-used rooms of the student union
- (g) Informative departments of my favorite magazine
- (h) Organizing a desk for efficient study

Caution: Your paper or speech should be expository. Do not argue. Your topic should be analyzed by classification or partition; in the suggested topics, for example, (a)-(d) require classification and (e)-(h) require partition.

Below is a student paper written in fulfillment of this assignment. Read it; then answer the questions at the end (let your answers act as a guide for your own paper or speech):

## MOVIES THAT LEAVE ME COLD

- |  |  |
|--|--|
| <p>I. The Introduction.</p> <p style="padding-left: 20px;">A. Gaining attention.</p> <p style="padding-left: 20px;">B. Stating purpose of analysis.</p> <p style="padding-left: 20px;">C. Indicating parts or classes.</p> | <p>[1] We are a movie-going nation, and we have been since Poor Pauline. [2] We have a motion picture industry here equalled by none in the world; yet the vast majority of our movies appeal to the immature mind, and leave me and many others, I'm sure, with a chill. [3] The horror movie, the funny-family movie, and the "reforming" movie are general groups containing our "classics."</p>  |
| <p>II. The Discussion.</p> <p style="padding-left: 20px;">A. Stating main distinction of first class.</p> <p style="padding-left: 40px;">1. Clarifying this distinction by giving examples.</p>                            | <p>[4] The horror movies have made a million by scaring children and insecure adults. [5] <i>Frankenstein</i>, <i>Dracula</i>, and <i>King Kong</i>—all are examples of the type—have super-human or human monsters with twisted or maniac minds. [6] The characters appear in many different films with a slight variation in theme, yet not lacking at all in horror material. [7] That they might lead to the psychological difficulties of child observers would seemingly be enough for their prohibition, but some people seem to have a sadistic complex which must be reflected or</p> |

2. Restating distinction and relating it to the purpose.

B. Stating main distinction of second class.

1. Clarifying this distinction by further explanation and . . .

by giving examples.

2. Implying relationship to purpose.

C. Stating main distinction of third class.

1. Clarifying this distinction . . .

nourished by the motion picture. [8] These movies have no place in my activities. [9] Their themes and characters are cold in the true sense of the word, and they leave me with a similar feeling.

[10] The general public is finally getting tired of the D-class movies that have plagued movie-goers for years. [11] These are the funny-family type movies; they have prospered by the tendency of Americans to laugh at themselves. [12] The family has been a serious institution of our society since colonial days, and we are often told that the lack of family solidarity and brotherhood is directly responsible for many of the rotten spots in our world. [13] Yet the motion picture industry will do anything for a buck—no holds barred. [14] The Bumstead Family, The Nelson Family, and The Aldrich Family are motion picture series that really leave me cold. [15] The modern family which needs support now more than ever is turned into a farce by ridiculous themes and ridiculous characters.

[16] Sex as a subject in itself has remained undercover for some time, but in the past few years free discussion of sex hasn't been uncommon. [17] This liberal attitude has fostered better understanding of sex and its relationship to man and society. [18] Under the guise of this educative objective, some motion pictures have come out with the aim of "reforming." [19] Each advertisement of this type movie says, "Don't bring your children!"—this means children that aren't big enough to reach up to the box office window aren't admitted. [20] As a whole, they are the commercialized dirty joke, and their box office appeal is far from reform.



by giving examples.

2. Restating distinction and relating it to purpose.

[21] *The Virgins of Bali, Marijuana, and Snatch* are a few I've seen. [22] The better theaters seldom run them for fear of their reputations. [23] The actors and actresses seldom rise to stardom, nor have any of them won the academy award thus far; but these films are made and they have drawing power. [24] Some people go to see the advertisements' claims for reform; others go for the pure sex thrill or self-projection. [25] They leave some hot; they leave me cold.

### III. The Conclusion.

1. Summarizing the main distinctions.
2. Relating to purpose stated in Introduction.

[26] A widely used advertising slogan for the motion picture is "Movies are better than ever." [27] This might be truer if the slogan stated which movies are referred to. [28] Cold, warm, or hot—the blood-thirsty horror movies, those ridiculing the intimacies of our domestic and home life, and the so-called reforming movies have no place in my entertainment schedule and represent just so much wasted talent, time, and money to me.

(a) Can the order of the paragraphs be changed without losing effectiveness?

(b) The writer uses key words or pointers as his main transitional devices. Point out transitional phrases the writer has used and supply additional ones he might have used to good effect.

(c) Is the writer's analysis based on classification or partition? Is the analysis formal or informal (test the writer's analysis by the standards of formal analysis)?

(9) Write a paper or make a speech based on formal classification or partition. Suggested topics:

- (a) Structure of the human heart (body, etc.)
- (b) Detrital sediments
- (c) Parts of speech
- (d) Proper names in America
- (e) Ships of the United States Navy

- (f) Basic ingredients for baking
- (g) Useful dictionaries for college students
- (h) Information contained in "Who's Who" (or any other popular reference work)
- (i) The atom

Below is a short, one-paragraph paper written by a student in fulfillment of this assignment. The subject-matter ("grades") of this paper is so familiar to its readers that each class needs no further amplification. In contrast, however, your paper may need to develop each class or group more fully by including more examples: in "detrital sediment," for instance, you would probably need to explain fully such groups of sediments as silt, sand, gravel, and boulders in order to distinguish among them.

### THE DEAN AND CLASSIFICATION

[1] Grades, not important in themselves but only in that which they theoretically represent, often act as standards by which we evaluate the person himself. [2] In the usual American college and university, it is often necessary to classify a student according to his grades to see if he can qualify for a particular fraternal organization, a degree, an academic honor, and so on. [3] At this university, for example, the Dean of Women classifies all freshman women according to the averages which they attain. [4] A 4-point average, representing "A" in all subjects, to a 0.00 average, representing failure in all subjects, constitutes the total range for this classification. [5] The first group includes all students who have up to, and including, a 2.2 average. [6] The second group consists of those making an average of grades from 2.3 to 2.9, and if a freshman woman attains a 3-point average or better, she finds herself in the third group. [7] Of course, this system is completely arbitrary and seems to have little merit in itself, except that it has acquired a certain degree of approval. [8] The pattern of classification just outlined determines the number of "permissions" which the freshman woman who lives in the dormitory is entitled to. [9] Those women who get the permissions approve of the classifications; those whose permissions are infrequent rebel.



(a) This paper could be broken into three paragraphs: introduction, discussion, conclusion. Where would you make the breaks?

(b) Test the validity of the classification in this paper by the following standards:

(i) *consistent rule of analysis*—What is the rule? Does the student change the rule midway in the analysis? What interest of the classifier does the rule reflect?

(ii) *inclusiveness*—Are *all* elements in the matter being classified included? What sentence deals with the exhaustiveness of the analysis?

(iii) *exclusiveness*—Does each class exclude all elements of other classes; that is, does one class overlap another class?

(10) Apply the three standards listed in Exercise 9 (b) above to the classification or partition presented by a classmate in his paper or speech for Exercise 8 or 9. Write a short paper in which you *explain* how the student fulfilled the standards.

(11) Find an example of formal analysis in one of your textbooks. In an organized recitation explain how well the analysis follows the standards of consistency of rule, inclusiveness, and exclusiveness.

(12) Find an example of informal analysis in a magazine or newspaper. In an organized recitation explain how the analysis fails to follow the standards of consistency of rule, exhaustiveness, and exclusiveness.

## 2. How Does Analysis of Time-Space Affect Exposition?

### The World Is Four-Dimensional.

A FOUR-D WORLD. A point has no dimensions; a line has one dimension, length; a plane has two dimensions, length and width; a cube has three dimensions, length, width, and depth—this is what Euclid says. The “old” motion pictures were flat and only had two dimensions; the “new” motion pictures, like Cinerama and Cinema-

scope, have depth and are "3-D"—this is what the advertisements say.

Both Euclid and the advertisements are "wrong." We live in a "4-D" world; the fourth dimension is time. Who ever saw a box (a cube of "three dimensions") exist separate from time? One sits on a box to watch a backyard baseball game on a *Saturday morning*, for instance. To explain this world, one must be able to analyze its four dimensions (space: three dimensions; *plus* time: one dimension). Thus the "3-D" movies are more like "4-D" movies: they give the illusion of living in space and in time—that is, in time-space. And that is why 3-D movies seem more "real."

ANALYSIS: TIME-SPACE. A journey or a trip occurs in time-space because no one can go to any *place* unless he goes at a certain *time*. In other words, one can draw a map of the trip which will show not only the route but also the time of arrival at certain places. Theoretically, if such a map is accurate, one should be able to tell with precision where he has been at a certain time and where he is likely to be at a future time. In other words, the map would be an accurate history of the past and an accurate prediction of the future.

Obviously, mere living occurs in time-space. A college student, knowing how much time it takes him to cover so much space (i.e., how fast he can walk), can accurately predict his punctual arrival at class if he starts from his room ten minutes before the class convenes. The navigator of a ship keeps a log in which he records the positions of his ship at stated times; the log is an accurate historical record of the route of his ship. Francis Parkman based *The Oregon Trail* on an over-all analysis of time-space: it is the record of a trip from St. Louis to eastern Wyoming, then south to Colorado and back to the starting point—a trip which covered the summer months of 1847. Donald Culross Peattie had a similar organization in his fictionalized account of the Lewis and Clark Expedition, *Forward the Nation*, and Mark Twain wrote *The Adventures of Huckleberry Finn* according to time-space, with the Mississippi River as a focal point.

EXPOSITION BASED ON ANALYSIS OF TIME-SPACE. In "The Author's Account of Himself" (in *The Sketch Book* by Washington Irving),



the author's experience with space gradually expands from close-to-home to foreign countries, as time passes:

[1] I was always fond of visiting new scenes, and observing strange characters and manners. [2] Even when a mere child I began my travels, and made many tours of discovery into foreign parts and unknown regions of my native city, to the frequent alarm of my parents, and the emolument of the town-crier. [3] As I grew into boyhood, I extended the range of my observations. [4] My holiday afternoons were spent in rambles about the surrounding country. [5] I made myself familiar with all its places famous in history or fable. [6] I knew every spot where a murder or robbery had been committed, or a ghost seen. [7] I visited the neighboring villages, and added greatly to my stock of knowledge by noting their habits and customs, and conversing with their sages and great men. [8] I even journeyed one long summer's day to the summit of the most distant hill, whence I stretched my eye over many a mile of *terra incognita*, and was astonished to find how vast a globe I inhabited.

[9] This rambling propensity strengthened with my years. [10] Books of voyages and travels became my passion, and in devouring their contents, I neglected the regular exercises of the school. [11] How wistfully would I wander about the pierheads in fine weather, and watch the parting ships, bound to distant climes; with what longing eyes would I gaze after their lessening sails, and waft myself in imagination to the ends of the earth!

[12] Further reading and thinking, though they brought this vague inclination into more reasonable bounds, only served to make it more decided. [13] I visited parts of my own country; and had I been merely a lover of fine scenery, I should have felt little desire to seek elsewhere its gratification, for in no country have the charms of nature been more prodigally lavished. [14] Her mighty lakes, like oceans of liquid silver, her mountains, with their bright ærial tints; her valleys, teeming with wild fertility; her tremendous cataracts, thundering in their solitudes; her boundless plains, waving with spontaneous verdure; her broad deep rivers, rolling in solemn silence to the ocean; her trackless forests, where vegetation puts forth all its magnificence; her skies, kindling with the magic of summer clouds and glorious sunshine; —no, never need an American look beyond his own country for the sublime and the beautiful of natural scenery.

[15] But Europe held forth the charms of stories and poetical association. [16] There were to be seen the masterpieces of art, the refinements of highly cultivated society, the quaint peculiarities of ancient and local custom. [17] My native country was full of youthful promise: Europe was rich in the accumulated treasures of age. [18] Her very ruins told the history of times gone by, and every mouldering stone was a chronicle. [19] I longed to wander over the scenes of renowned achievement, —to tread, as it were, in the footsteps of antiquity, —to loiter about the ruined castle, —to meditate on the falling tower, —to escape, in short from the commonplace realities of the present, and lose myself among the shadowy grandeurs of the past. . . .

[20] I have wandered through different countries, and witnessed many of the shifting scenes of life. [21] I cannot say that I have studied them with the eye of a philosopher, but rather with the sauntering gaze with which humble lovers of the picturesque stroll from the window of one print-shop to another, caught sometimes by the delineations of beauty, sometimes by the distortions of caricature, and sometimes by the loveliness of landscape. . . .

A quick review of this selection shows how closely Irving ties time to space in his "Account of Himself." In the first sentence, Irving suggests in a general way what his central idea is. In the second sentence, he joins his childhood experiences to his native city, and (in Sentences 3-8), during his boyhood, he expands his spatial experiences to the "surrounding country" and "neighboring villages." In the second paragraph (Sentences 9-11), time has moved forward to the period of his school-boy experiences, and through his reading, he imaginatively expands his spatial experiences to "distant climes" and the "ends of the earth." Later, as a young man (Sentences 12-14), he extends his spatial experiences to actual visits in his own country. As he grows older, he feels the pull of Europe (Sentences 15-19). Finally, he summarizes his expanding experiences (Sentences 20-21).

Although theoretically an accurate exposition according to time-space should allow the audience to identify a certain point in space with a certain point in time, practically this is impossible and unnecessary. In other words, readers and listeners do not expect an *exact* correspondence of exposition to time-space: they expect only as accurate



a correspondence as the purpose of the exposition requires. In "The Author's Account of Himself," Irving wishes to tell why, in *The Sketch-Book*, he has focussed on the "shifting scenes of life." His account is a history of his interest (with advancing age) in faraway places. Irving's exposition, then, satisfies his purpose.

### Some Analyses Focus on Time, Separate from Space.

**ANALYSIS: TIME.** Instead of focussing on both time and space simultaneously as Irving did in "The Author's Account of Himself," a speaker may find it more significant, more interesting, more important, or even more convenient to use time as his rule of analysis. Analyzing by temporal relations (that is, chronologically) is often the easiest way to attack a problem, and because of its simplicity the method is probably over-used.

The traditional history course usually follows a chronology of events. Devoid of other methods of analysis, such a course becomes a dreary procession of dates tied to important events. The "good" student of history, however, soon discovers that the "important" relationships in history are more than temporal ones. As a movement or idea develops through time, time itself becomes an unimportant adjunct to the development; other ideas or movements are more important as influences and causes. In simple illustrative anecdotes, in processes, and, less often, in complex historical events—in all of these, however, chronology becomes the most effective organizing principle.

**TIME: ANECDOTES.** The simple illustrative anecdote generally takes the form of a short narrative told to exemplify a generalization. For instance, the purpose of an exposition may be to illustrate "Heroes are made, not born." The writer or talker may have as one of his main divisions, "Believing in fate often makes a hero." Then he relates an incident in which Corporal Brown, who believes that he will not be killed until a bullet "with his name on it comes along," storms a North Korean machine-gun nest single-handedly and wipes it out with a hand grenade. Afterwards, Corporal Brown receives the Silver Star for his "heroic" action. The anecdote will probably fall into a

simple narration organized chronologically from earliest time to latest time.

**TIME: PROCESSES.** Chronological development, or time sequence, becomes the basic organization in most expositions of processes. Usually, however, time units are not specifically identified; for example, in a recipe for baking a cake, a housewife will not discover what to do at 2:10 p.m. Sometimes, though, time units are important in a process and therefore must be explicitly identified: if a cake should be baked in an oven at 350 degrees for thirty minutes, the prospective baker should know the importance of the time unit. Generally, a one-two-three order is sufficient; this simple one-two-three order is illustrated in the following short exposition on how to park a car:

Need half a block to park? You probably never learned the key steps. Just remember to make the car creep so that you can achieve the right balance between its speed and how fast you turn the steering wheel.

(1) Find a space at least four feet longer than your car, draw up beside and parallel to car in front of it, with your steering wheel two feet behind that of guide car. (2) Cut steering wheel sharply to right, backing slowly till your car forms a 45° angle with curb, then *stop*. Guide car's rear bumper should point at you in driver's seat. Now reverse wheel to left, backing slowly. When wheels are straight the right end of your front bumper should be opposite guide car's rear bumper. Continue until front wheels touch curb. (3) Straighten wheels, pulling up slowly until you are centered in space. To correct bad starts, *return to proper starting position*.

—Elizabeth Pope, "How to Park," *Woman's Home Companion*, August 1952. Copyright, 1952, The Crowell Collier Publishing Company. Condensed in *Reader's Digest*, December 1952, p. 135. Reprinted by permission.

**TIME: HISTORY.** History is similar to an illustrative anecdote, except that history is usually more complex: it covers a longer period of time, and it usually has several events occurring simultaneously. Failure to make temporal relations apparent may make understanding unduly difficult.

In the historical exposition, explicit temporal references often clarify



a sequence, like time of day ("By two o'clock, we had completed our preparation") and dates ("On May 5 the ship was finally ready to go to sea"). Often, indirect temporal references clarify a sequence by alluding to familiar events ("When the United States entered World War II . . ."). Sometimes well-known events "naturally" divide a period into smaller divisions. Thus the history of the United States falls into periods of time according to wars: the Revolutionary War, the War of 1812, the Mexican War, the Civil War, the Spanish-American War, World War I, World War II, and the Korean War. Such a method is probably more satisfactory than applying some arbitrary time divisions like half centuries: 1776-1825; 1826-1875; 1876-1925; 1926-1975. These time divisions seem peculiar, because they are arbitrary: they show little "rhyme or reason."

Which divisions of time it is best to use depends on the subject matter and the interest of the speaker. Certain authors, for instance, see six divisions of time between 1914-1946 in the United States:

World War I, reluctantly entered by the United States in 1917; the period of peacemaking, which ended with general disillusionment about the value of war; the boom-time era, which, after several portents had been unnoted, ended with the stockmarket crash of 1929; the period of depression, followed by slow recovery; then the period during which the world drifted toward another great war; and finally World War II and its aftermath.

—From Walter Blair, Theodore Hornberger, and Randall Stewart, *The Literature of the United States* (Chicago: Scott, Foresman, 1947), II, p. 839. This selection by Profs. Blair and Stewart.

But someone else, interested in different subject matter, Navy airplanes, sees the same period falling into different divisions of time coinciding with major developments in Navy aircraft:

[1] The Navy's first interest in aviation, naturally, was in flying boats. [2] Its F-5-L, which was developed from a design of Glenn Curtiss, was created to fight against the German U-boats. [3] It was armed with a Davis cannon whose rearward blast would smash the plane's wing if the gunner was careless. [4] With anti-submarine warfare being given a renewed high priority, the flying boat, now called a patrol bomber, is

once again of first naval importance. [5] Behind the search radar in the nose of the P5M . . . lies \$124,000 worth of electronic subhunting gear.

[6] In the '20s and '30s the Navy developed a new type of ocean warfare built around the aircraft carrier. [7] Many, including General Billy Mitchell and quite a few admirals, were skeptical of the worth of flat tops. [8] But even with small, slow biplanes . . . of limited range the carrier men of the late '20s proved their point in fleet maneuvers. [9] In 1942 after Japanese carrier planes had knocked out the battleships of the U.S. Pacific fleet, it was the planes from the U.S. carriers that won the decisive battles of the Coral Sea and Midway. [10] By 1944 the air groups . . . of the Essex-class carriers had closed in on Japan itself. [11] With the colossal U.S.S. *Forrestal*, about to go under construction, the Navy will be able to deliver the atomic bomb from a carrier-based bomber supported by 700-mph carrier-borne jets.

—"Navy: From Flying Boats to Carrier Jets Without Tails," *Life* (4 February 1952), p. 61. Reprinted by permission.

In this exposition, the first division of time covers World War I and is identified by the allusion to "German U-boats" (Sentences 1 and 2). The second division covers the remainder of the period as it coincides with the development of the aircraft carrier (Sentences 6-11); the second division has three sub-divisions: (1) initial development in '20s and '30s (Sentences 6-8), (2) the test of the aircraft carrier's worth in the 1940's, during World War II (Sentences 9 and 10), and (3) the highest stage of development with the "colossal U.S.S. *Forrestal*" in 1952 (Sentence 11).

These two examples of chronological exposition, both fitting their authors' purposes, illustrate a principle pointed out in Section 1 of this chapter: no analysis is the final analysis, nor necessarily the best.

### Some Analyses Focus on Space, Separate from Time.

ANALYSIS: SPACE. Important in the analysis of space is to find a starting place, a focal point, or a place of reference.

When an object has its boundaries defined by its own nature, one may more easily locate a focal point than if the boundaries must be defined arbitrarily. The focal point may be the object's most prominent feature, like a memorial fountain in a city park, the eyes in a



portrait, or the stage in an auditorium. In exposition, the speaker may start effectively with such a focal point and move away from it in a systematic fashion: first, to the right of the focal point, next to the left of it, and finally above and below it; or first to the right of the focal point and then in a clockwise direction around it.

KEEPING "WITHIN BOUNDS." In other cases, analyzing with a focal point as a starting place may result in an organization which is so complex as to defeat the speaker's purpose. Then one may arbitrarily select one boundary of the object and move toward the "opposite" boundary: from top-to-bottom, from left-to-right, from north-to-south, from east-to-west, from front-to-back. Important for clear communication is systematic movement. Henry Fielding (writing in 1749) illustrates this when he describes Sophia Western in the novel *Tom Jones*:

[1] . . . We will endeavour with our utmost skill to describe this paragon, though we are sensible that our highest abilities are very inadequate to the task.

[2] Sophia, then, the only daughter of Mr. Western, was a middle-sized woman; but rather inclining to be tall. [3] Her shape was not only exact, but extremely delicate; and the nice proportion of her arms promised the truest symmetry in her limbs. [4] Her hair, which was black, was so luxuriant that it reached her middle, before she set it to comply with the modern fashion; and it was now curled so gracefully on her neck that few could believe it to be her own. [5] If envy could find any part of the face which demanded less commendation than the rest, it might possibly think her forehead might have been higher without prejudice to her. [6] Her eyebrows were full, even, and arched beyond the power of art to imitate. [7] Her black eyes had a lustre in them which all her softness could not extinguish. [8] Her nose was exactly regular, and her mouth, in which were two rows of ivory, exactly answered Sir John Suckling's description in those lines:—

Her lips were red, and one was thin,  
Compar'd to that was next her chin,  
Some bee had stung it newly.

[9] Her cheeks were of the oval kind; and in her right she had a dimple, which the least smile discovered. [10] Her chin had certainly its share

in forming the beauty of her face; but it was difficult to say it was either large or small, though perhaps it was rather of the former. [11] Her complexion had rather more of the lily than of the rose; but when exercise of modesty increased her natural colour no vermilion could equal it. [12] Then one might indeed cry out with the celebrated Dr. Donne:—

—Her pure and eloquent blood  
Spoke in her cheeks, and so distinctly wrought  
That one might almost say her body thought.

[13] Her neck was long and finely turned; and here, if I was not afraid of offending her delicacy, I might justly say, the highest beauties of the famous *Venus de Medici's* were outdone. [14] Here was whiteness which no lilies, ivory, nor alabaster could match. [15] The finest cambric might indeed be supposed from envy to cover that bosom which was much whiter than itself. [16] It was indeed,

*Nitor Splendens Pario marmore purius.*

A gloss shining beyond the purest brightness of Parian marble.

[17] Such was the outside of Sophia; nor was this beautiful frame disgraced by an inhabitant unworthy of it. [18] Her mind was every way equal to her person; nay, the latter borrowed some charms from the former; for when she smiled, the sweetness of her temper diffused that glory over her countenance which no regularity of features can give. [19] But as there are no perfections of the mind which do not discover themselves in that perfect intimacy to which we intend to introduce our reader with this charming young creature, so it is needless to mention them here: nay, it is a kind of tacit affront to our reader's understanding, and may also rob him of that pleasure which he will receive in forming his own judgment of her character.

—From Henry Fielding, *Tom Jones*, Book IV, Chapter II.

Fielding's description of Sophia is systematic: first, Fielding alludes to her beauty in Sentence 1; next, he presents an over-all view of Sophia in Sentences 2 and 3; then Fielding begins with her hair in Sentence 4 and moves in an orderly fashion to her forehead, eyebrows, eyes, nose, lips and cheeks, chin, neck, and bosom; finally in Sentences 17-18, he concludes his description with the "inner" Sophia.



**GUIDEBOARD:** Moving systematically, in a *known direction*, through time (from early to late or from late to early), through space (away from one focal point or boundary toward another), through time-space (from one time and place to another time and place along a defined path) makes exposition easier to understand.

## Applications

(1) Write a paragraph with an illustrative anecdote to clarify a generalization which has assumed the status of an adage.

- (a) A friend in need is a friend indeed.
- (b) Mother knows best.
- (c) Experience is the best teacher.
- (d) A rolling stone gathers no moss.
- (e) A bird in the hand is worth two in the bush.
- (f) Still waters run deep.
- (g) You can lead a horse to water, but you can't make him drink.
- (h) The early bird gets the worm.
- (i) One can often kill two birds with one stone.
- (j) Honesty is the best policy.
- (k) Crime doesn't pay.

(2) Write a paragraph in which you use an illustrative anecdote to "disprove" one of the adages listed in Exercise 1.

(3) Make a talk of about two minutes fulfilling the assignment in Exercise 1.

(4) Make a talk of about two minutes fulfilling the assignment in Exercise 2.

(5) Write an expository paper on some short physical process with which you are thoroughly familiar. The process should be so familiar to you that at present you perform the different stages almost without conscious thought. Go into enough detail that one of your classmates will be able to perform the process after your explanation. Use dia-

grams whenever possible to illustrate the process. To test the clarity of your exposition, hand the paper to a classmate and ask him to perform the process. If he is successful, you can assume that your communication was successful. Suggested topics:

- (a) How to tie a Windsor knot
- (b) How to apply lipstick with a brush
- (c) How to tie a bow tie
- (d) How to shape eyebrows
- (e) How to shave with a straightedge
- (f) How to apply fingernail polish
- (g) How to sharpen a butcher knife
- (h) How to use a silk scarf for decoration

Note: half of the above list are ordinarily "masculine" activities, the other half "feminine." It might be a good test of your expository ability if you ask someone of the opposite sex to perform the process after your explanation.

(6) Make a short speech based on the assignment in Exercise 5. Instead of using diagrams, bring the actual materials to use in your demonstration. After your exposition, ask someone to repeat the process and require him to manipulate the materials correctly.

(7) Write an expository paper on a short intellectual process with which you are familiar or in which you are interested in acquiring greater knowledge. Try to devise diagrams which will graphically illustrate the process.

- (a) How to cure stuttering
- (b) How to use the Dewey Decimal system
- (c) How to register for classes
- (d) How to learn the phonetic alphabet
- (e) How to use mnemonic devices in memorizing
- (f) How to increase eye span in reading
- (g) How to improve spelling
- (h) How to improve articulation
- (i) How to use a dictionary of synonyms
- (j) How to use Roget's *Thesaurus*



- (k) How to interpret the entries in the *New English Dictionary*
- (l) How to use Mudge's *Guide to Reference Works*
- (m) How to recognize figurative language
- (n) How to detect prejudice in a radio commentator

(8) Make a four-minute speech based on the assignment in Exercise 7. Try to devise an illustrative diagram which you can develop on the blackboard as you speak.

(9) Listen to one of the speeches for Exercise 8 with the purpose of offering helpful suggestions to the talker on how he could have made his process clearer for you. Could you clearly see the diagram that he developed in the blackboard? How effectively did he use the blackboard? Should he have developed some of the steps in the process more fully? Was the process too long or too complex for a four-minute presentation?

(10) Write an expository paper on some historical event from your own experiences. Write the paper with a definite audience in mind; describe the audience in a foreword to the paper. Try to find someone who you think fulfills the definition of your theoretical audience and ask him to read your paper and criticize its clarity. Or ask a classmate to read your paper; ask him to imagine himself a member of your theoretical audience and to criticize your paper; revise the paper in the light of his legitimate criticisms.

- (a) My first day at college
- (b) My biggest fish
- (c) My worst fright
- (d) The history of my learning to swim
- (e) The day I was a hero
- (f) A biography of my religious beliefs
- (g) The rise and fall of my stage career
- (h) A record of my experiences with IQ tests

(11) Make a four- or five-minute speech on the assignment in Exercise 10.

(12) Listen carefully to one of the speeches presented for Exercise 11. Pay particular attention to the effectiveness of the transitions that the speaker uses. Write a short paper explaining what was effective about his use of transitions and what was ineffective.

(13) Below is a student's outline and exposition of an event in which his analysis emphasizes spatial arrangement. Read the outline and theme; then answer the questions at the end.

## ACCIDENTAL ENCOUNTER

### OUTLINE OF DISCUSSION

- I. The valley—difficult terrain
  - A. Two rivers running parallel
  - B. Swamp running diagonally between both rivers
  - C. Banks of rivers—steep or low and marshy
- II. The opposing forces—Indians and Cavalry
  - A. The Indians—250
    - 1. Proceeding south through valley
    - 2. Force divided—one group down west river, the other group down east river
  - B. The Cavalry—200
    - 1. Moving north through valley
    - 2. Force in one group going “inland” from east river
- III. Particulars of the battle
  - A. The encounter at the swamp
    - 1. The initial superiority of the Cavalry
    - 2. Rear-guard attack by Indians moving down west river
  - B. The results—victory for Indians

[1] “Drive them back,” shouted the first sergeant, as the battle grew in its intensity. [2] At that moment he could never know that he and a few others would live to tell the tale of this battle between the Thirty-Second Cavalry, Montana Regiment, and the Sioux Indians. [3] It was an accidental encounter in which nature decided the victor. [4] The battle might have been similar to a hundred others during the Indian warfare, but the circumstances of it make it unique: the terrain was more important than the opposing forces.

[5] The “accidental encounter” took place in a valley—one that was



dangerous to cross through, not only because the enemy's location was unknown, but also because the terrain could afford no means of defense in case of attack. [6] In this valley the land was rolling and heavily wooded with but few clearings of any great size. [7] Two small rivers that flowed through the valley ran parallel to one another for about a mile and a half to form the legs of an "N." [8] Running diagonally across the land between the two rivers was a swamp, which formed the transversal of the "N." [9] To add to this difficult terrain, the banks of both rivers were steep in some places and, at others, the water went inland, forming marshes. [10] Thus we can see that any battle which might take place in this valley would surely be disorganized and fierce.

[11] The Sioux Indians were coming from the north down through the valley, while the Thirty-Second Cavalry was proceeding from the south up through the valley; an encounter was certain. [12] The Indians numbered about 250, according to the report of one of the survivors of this battle. [13] The Thirty-Second Cavalry consisted of a little under two hundred men—mostly veterans. [14] The Indians had divided into two groups of about equal numbers, one advancing down the banks of the river to the west and the other down the banks of the river to the east. [15] The Cavalry, however, was moving inland from the river to the east—with their horses and supplies. [16] The Indians had dispatched their pack animals and supplies through the hills; the inevitable encounter was thus favorable to the Indians.

[17] The actual encounter took place at the swamp which crosses diagonally from the western to the eastern river. [18] The Cavalry, who had superior forces at the moment of encounter, quickly began to beat back the Indians. [19] The other group of Indians continuing along the river to the west soon heard the shots and cries of battle and hastened to assist their comrades. [20] They thus brought a rear guard attack upon the Cavalry. [21] The Indians, now superior in numbers, slaughtered the Cavalry troops mercilessly. [22] Those few men who were able to escape ran in all directions.

[23] We can then see how fierce some of the battles of the Indian warfare out West were. [24] This one battle fought on such difficult terrain and under adverse circumstances proved to the U. S. Cavalry that not only were the Indians but nature as well was to be contended with.

(a) Rewrite sentence 4 to indicate more specifically the method of discussion.

(b) Of what value is the writer's comparison of the terrain to an "N"? Draw a "map" of the battle. Is the writer's exposition clear enough for the construction of such a map?

(c) Does the writer put his second, third, and fourth paragraphs in logical order? Can you suggest another order which would be as good, or better?

(d) Is Sentence 23 relevant to the exposition?

(e) Would the exposition have been improved if the writer had named the rivers and the battle? Consider the purpose of the writer, as stated in the introduction and as referred to in Sentence 24: are these names necessary?

(f) In the third paragraph (sentences 11-16) the writer does not follow the order indicated in his outline (II). Which of the two arrangements do you think is superior?

(g) State the rule of analysis which the writer used in his space arrangement.

(14) Write a paper based on analysis of space. To help your reader visualize the scene better, use an analogy similar to the "N" which the student writer in Exercise 13 used. Suggested topics:

(a) A national park

Hint: The main roads of Yellowstone look like a figure "8."

(b) A memorial fountain

Hint: Many look like a wheel with the fountain at the hub and walks like spokes leading to it.

(c) A well-known building

Hint: The National Capitol can be likened to an "H."

(15) Make a four-minute speech based on the assignment in Exercise 14. Develop the visualizing figure on the board as you speak. After the speech, ask your classmates for criticism of your use of the blackboard and of your organization.

(16) Cut a picture from a magazine and write an extended "caption" describing it. Use what you consider to be the natural center of attraction for the observer's eye as your focal point. Relate the parts of your exposition to this focal point.



Below is a student's theme using such an analysis of space. Read the theme and answer the questions at the end.

## A PARADOX OUTLINE

### I. Introduction

A. Statement of paradox

B. Transitional sentence to connect paradox and discussion of picture

### II. Discussion

A. Focal point—at center

1. Policeman leaning against squad car

B. Further description of picture—outward from focal point

1. Description of ice-cream bar and various patrons

### III. Summary

[1] The hardest heart has a soft spot, and the most mature adult has a trace of the child. [2] The cover of a recent *Saturday Evening Post* (September 22, 1951) reflected these human characteristics most vividly in the figure of a policeman which occupies the center foreground of the picture painted by Stevan Dohanos.

[3] Leaning independently against his squad car, a middle-aged policeman with hard, determined eyes stands in front of Pete's Double Header ice cream bar. [4] His uniform suggests the importance of his position as an officer of the law, and the leathery brown of his weather-beaten face reminds us of his year-round responsibility. [5] The car against which he is leaning is a '50 navy blue Ford complete with spot lights, siren, and radio antenna. [6] This main point of the scene suggests only business and responsibility—except for one small detail. [7] That detail happens to be a double-dip ice cream cone, clutched in one of his huge rough hands. [8] The number of inches around his waistline, which apparently would not be very few, lead us to believe that he is probably extremely fond of this ice cream too.

[9] Directly behind him we see the ice cream bar that I mentioned above. [10] It is a small clean-looking red-and-white structure and appears to be fairly prosperous. [11] A man, obviously kind and friendly, is at the window dipping an enormous cone for a little boy. [12] A young woman with a tiny child in her arms is waiting behind the little boy. [13] To the right of the shop is a green car of indistinguishable

make and model, and to the left the front of a yellow car. [15] The sky above the ice cream bar is blue and peaceful looking, and the sidewalk or street upon which the policeman is standing is clean and smooth.

[16] The entire scene, with the exception of the center of attraction, suggests the happy contented American way of life. [17] The rude, grim-faced officer, however, represents the control or restraining force that is ever present in the most seemingly peaceful situations. [18] These two extremes are brought together, though, in the big cone that the officer is holding. [19] This man who is obviously so stern and unrelenting is now seen munching an ice cream cone like a child. [20] Apparently, under the hard surface there is some reflection of his contrasting surroundings after all.

(a) Does the student's theme follow his outline? Suggest improvements in both.

(b) Do the paragraphs of the theme reflect the structure of the outline?

(c) How does the student analyze space which the picture represents?

(d) How would the writer's analysis of the picture aid some one who looks at it?

(e) What is the rule of analysis which the writer uses to divide the picture?

(17) Make a speech based on the assignment in Exercise 16. In order to make your exposition effective you will want to be sure that your listeners can see your picture. Devise a method which will assure your audience's seeing the picture as you talk about it. At the end of the speech, ask the class how effective your method was.

### 3. How Does Causal Analysis Affect Exposition?

[Begin timed reading. Exercise 10. Time started: \_\_\_\_\_]

#### A Causal Sequence Must Have a Beginning and an End.

Only recently in man's history—in the last several hundred years—has he been seriously interested in the natural cause of an event. Once, man explained happenings as the result of supernatural causes—of gods and devils, of good and evil spirits. By now man has discovered



(1) that if he knows what causes lead to an event, he can produce a similar event only if he can reproduce the causes; (2) that if he changes the causes, he can expect a different event; or (3) that if he knows the causes, he can predict the nature of the event. For these reasons one must be able to perform sound cause-to-effect analyses.

**HOW AND WHY.** "How?" and "why?" are popular with a curious person who is interested in looking back to the "beginning" of series of events ("Why did this occur?") or in looking ahead to the "end" of a sequence ("How will this terminate?"). In other words, a causal sequence is related to a temporal sequence: (1) the happenings *preceding* an event (the causes) and (2) the event *following* some happenings (the effect). If one is interested in effects, his basic analysis turns into "This is happening now; what *will* the future bring?" If one is interested in *causes*, his basic analysis becomes "This is happening now; what *brought* it about?"

**LINKS IN A CAUSAL CHAIN.** The causes leading to an effect are like the links in a chain which can be shortened by cutting out links or lengthened by hooking on more links: an effect can be changed or eliminated by changing or eliminating causes. What links in the chain are important depends on the interest of the analyzer.

For example, Mr. B, who works in a machine shop, catches his foot in some gears which mangle his foot and crush his ankle.

(1) Mr. B has an accident insurance policy with the Hazard Insurance Company and is interested in receiving medical and hospital expenses for his injury. The causal chain in which Mr. B is interested has two links, the injury as the effect of his accident (the cause). In his report to the company Mr. B explains these two links:



Mr. B's First Causal Chain Has Two Links.

By cutting out Link One, Mr. B could have kept Link Two from becoming a part of the chain.

(2) Mr. B's left leg must be amputated as the result of his accident. Now Mr. B's interest in the series changes; he analyzes the causal sequence differently. Because his future effectiveness as a worker is impaired, he is no longer interested in his injury as the final link in the sequence; instead, he adds another link and his injury becomes a cause rather than the effect. Mr. B decides to sue his company for allowing him to work with a machine that has a mechanical hazard. Mr. B now goes "farther back" in the causal sequence to the mechanical hazard, and the chain he is interested in finally contains four links instead of the two in Case 1: (1) mechanical hazard, (2) accident, (3) injury, (4) permanent disability.



Mr. B's Second Causal Chain Has Four Links.

Mr. B's interest now changes to events preceding his accident, the mechanical hazard (unguarded gears); he reasons that, if the first link (hazard) could have been eliminated, the accident would not have occurred, there would have been no injury, and he would not now be permanently disabled.

(3) Mr. B's foreman, interested in increasing production and in decreasing his workers' loss of time from the job because of accidents, wishes to eliminate all similar accidents. The foreman, consequently, analyzes only two links in the causal chain, the mechanical hazard and the accident:



The Foreman's Causal Chain Has Two Links.

The foreman, to prevent more accidents, puts a guard around the gears in which Mr. B caught his foot; the foreman thus eliminates Link One and, consequently, Link Two also.



(4) The plant manager and the safety engineer, by going to Mr. B's work record, discover that Mr. B has had several other accidents. They begin to suspect that Mr. B has more accidents than ordinary mechanical hazards would justify. They begin to look at the causal chain as being more than a simple succession of links in one-two-three order. They analyze the sequence, then, for possible other links as causes of Mr. B's accident:



Mr. B's Accident Sequence Gains Complexity.

The plant manager and the safety engineer, because of their different interests, see that the accident is likely to have more than one contributing cause. They ask the personnel manager to administer an examination to all incoming employees to try to discover those who might be "prone" to have accidents: they focus their attention on links that no one has previously considered, attitude of the worker and fault of the worker.

The causal chain that originally (case 1) seemed to have but two links (accident and injury) turns into a chain with six links under different, but equally sound, analyses:



Mr. B's "Complete" Accident Sequence Has Many Links.

Mr. B in Case 1 was first interested in Links Four and Five; then, in Case 2, his interest widened to include Links Three, Four, Five and Six; the foreman, however, focussed on Links Three and Four; but the plant manager and the safety engineer were interested particularly in Links One, Two, and Three.

**GUIDEBOARD:** People with different purposes are interested in different links of the same causal chain.

### Causal Sequence Gives Exposition Causal Structure.

Back in the Middle Ages, Giambattista Vico said, "The order of ideas must proceed according to the order of things." This implies that to explain a causal sequence one must start with the "first" cause and move systematically toward the last "effect." Sometimes, however, this kind of organization is harder to understand. The speaker, then, must choose the most effective framework for his audience: (1) *cause-to-effect*, (2) *effect-to-cause*, (3) *or major and minor causes*.

**CAUSE-TO-EFFECT STRUCTURE.** Cause-to-effect organization relies on normal chronological sequence; the structure of the exposition is story-like. As he links cause to cause, the speaker does not reveal the final effect before it naturally occurs in the sequence:

[1] A worker in a varnish factory noticed that a large kettle filled with boiling varnish was overheated to the point where the varnish would soon break into flame. [2] The workman removed the kettle from the fire and wheeled it away but did not cover it. [3] In a few minutes the varnish burst into flames; the fire spread to the walls and ceiling. [4] The worker failed to realize that the kettle still contained heat, even after it was taken from the fire. [5] Convection currents heated the varnish to the flaming point.

The first three sentences contain the story of the causal sequence, the "how it happened." But they do not contain the "why it happened." The structure of this short causal sequence is simple:

#### A. Chronological Exposition of What Happened

1. The Causes, Sentences 1 and 2
2. The Effect, Sentence 3

#### B. Exposition of Why Effect Occurred, Sentences 4 and 5



Like a story, this cause-to-effect organization contains "suspense": the audience has the sense of "how is it going to turn out?" After this feeling has been satisfied, the audience is ready for the "scientific" explanation. This organization is especially effective when the causal sequence is easy to understand.

**EFFECT-TO-CAUSE STRUCTURE.** Instead of working toward a "climax" (the effect), the speaker may reveal the outcome of the causal chain and then show the events leading up to the effect:

A fire resulting in damages of over \$7,000 occurred this morning at the Shine and Sheen Varnish Company when a kettle of overheated varnish burst into flames and ignited a nearby wall. The fire soon spread to the ceiling of the work room. . . .

This is the structure so familiar in most news stories. The reporter usually summarizes the effects in his first ("lead") paragraph. The remainder of the story reveals the details of events which led to the effect. The effect-to-cause explanation does not contain the "suspense" of cause-to-effect explanation, but it is more satisfactory if the causal sequence is complex. The audience, from the start, is aware that each event contributes in some fashion to the stated effect. The audience can then anticipate and fill in connections.

Sometimes, however, the connection between an early cause and the effect is remote, or the effect may be immediately preceded by an unimportant cause. The speaker may use both of these in his introduction to gain the attention of his audience. For example, the relationship between the cause and the effect in the following statements may be startling because the effect seems to be too great for the cause:

(1) Because I like to eat breakfast, I shall fail Chemistry 4 this semester.

(2) A friend of mine killed a man this morning—all because the man missed his bus.

If the relationship between the cause and the effect is startling enough, the speaker motivates his audience to understand the remainder of the causal chain.

MAJOR AND MINOR CAUSES. Sometimes a causal sequence can be more easily explained by violating the chronological sequence and classifying the causes into major and minor ones. Of course, the person doing the classifying influences the categories. Thus, most historians would probably agree that the following list contains causes of the Second World War, but some would disagree about whether they were major or minor causes:

#### MINOR CAUSES

1. Failure of League of Nations
2. Japan's desire for expansion
3. German resentment of Versailles Treaty
4. Mussolini's thirst for personal and national glory
5. Etc.

#### MAJOR CAUSES

1. Spanish Nationalists aided by Mussolini and Hitler
2. Hitler's conquest of Austria
3. Chamberlain's policy of appeasement
4. American neutrality legislation
5. Etc.

Since organization by major and minor causes can be independent of chronology, the speaker has a choice of how he wishes to present his material. He may save the most important until last:

A. Minor Causes Leading to the Effect

B. Major Causes Leading to the Effect

Or the speaker may wish to emphasize the most important first, when he is surer of the audience's attention:

A. Major Causes Leading to the Effect

B. Minor Causes Leading to the Effect

If the causal structure is complex, some variation of this type of structure is most likely to be successful. Often, so many events are occurring simultaneously that the speaker cannot easily explain them without moving forward and backward. This back-and-forth movement to catch up the skein of the chronology can befuddle the audience. By classifying the causes the speaker provides some kind of structure for easier understanding.



**GUIDEBOARD:** Ordinary chronological sequence implies equality of related events. *Causal analysis implies importance of causes.*

[*End timed reading. Exercise 10.* Time finished: \_\_\_\_\_. Comprehension test on page 460.]

## Applications

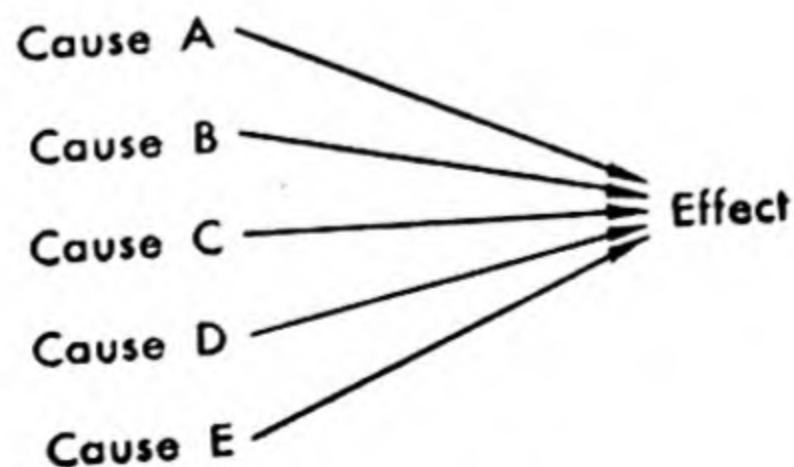
(1) Write an exposition of a causal sequence that can be found in nature. In your introduction indicate whether you will analyze from cause-to-effect or vice versa. Watch carefully transitions between paragraphs and sentences. Suggested topics:

- (a) Formation of hail
- (b) Monsoons
- (c) The Mediterranean climate of California
- (d) Why the Sahara is a desert
- (e) Why the Great Plains of the United States are dry
- (f) Why the trade winds blow toward the equator
- (g) The horse latitudes
- (h) Formation of the coral islands of the Pacific
- (i) Glacial moraines

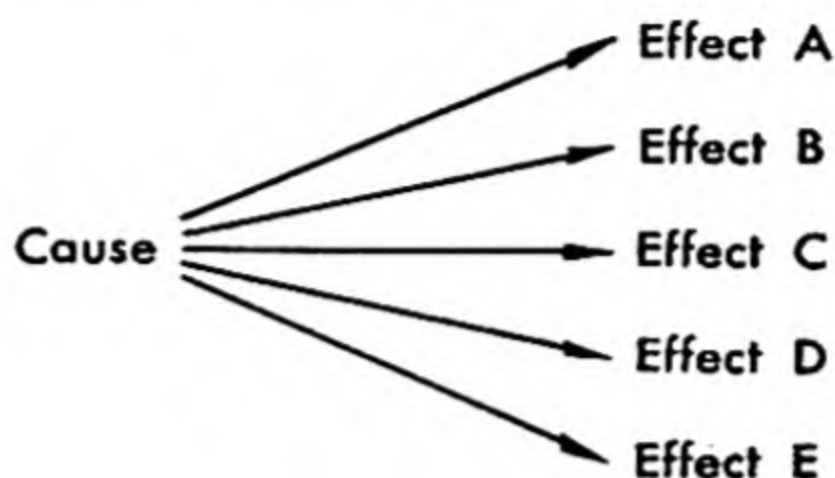
(2) Make a speech based on the assignment in Exercise 1. Make your transitions more obvious than you did for the paper.

(3) Listen to the speeches given to fulfill the assignment in Exercise 2. Try to draw a diagram which will show the relationships in the causal chain or network.

(4) The assignment in Exercise 1 would lead to structure which might be diagrammed as:



Write an exposition of a causal sequence which has several effects proceeding from one cause; that is, the structure might look like this:



Suggested topics:

- (a) The effects of reading comic books
  - (b) Some effects of horror movies on children
  - (c) Effects of participating in intramural sports
  - (d) Effects of fraternity or sorority life on individual personality development
  - (e) The effects of following a study schedule
  - (f) The after-effects of playing Notre Dame
- A freshman wrote the paper below in three hours to fulfill the above assignment. With the questions at the end as a guide, analyze it for its faults and "good points."

### TELEVISION—QUO VADIS?

[1] You are walking down an ordinary street in an ordinary town. [2] You are on your way home after a hard day at the office. [3] You notice many things along the road that are taken for granted by most Americans: the automobiles, the shopping centers, the homes with their shiny conglomeration of aluminum piping perched atop their roofs. [4] In the few years following World War II, the television antenna has become a part of American architecture. [5] But, for a moment, let's stop and look at what some of the other effects of TV have been: (a) the effect of television on education, (b) the effect of television on the spread of culture, and finally, (c) the effect of television on the sports world.

[6] A great new means of mass communication is television. [7] In its possession are the facilities to perform a great function as a factor in educational development in all fields. [8] What will it do for your



children? [9] Is it doing anything now? [10] Here are the answers. [11] Of all the hundreds of programs you can receive on your set, have you seen many educational ones? [12] Very few, I am sure. [13] Some make weak, half-hearted attempts at showing children how to start a hobby or make playthings. [14] Truthfully, no valuable programs of education are available to young people. [15] Statistics have proved that in the United States video has been more of a detriment than an aid to the field of education. [16] This is due to the fact that children would rather watch "Howdy-Doody," or see a western, than do their arithmetic or English assignment. [17] Good, interesting features are conceivable in the future, but as of yet, few have emerged into the TV "big time" schedule. [18] Since no definite progress has been made and regression is the trend, we must consider that the effect of television on education has thus far been a bad one.

[19] "The cultured nation is a successful one," to quote Richard Bosworth, noted writer in the field of general culture. [20] Television has played a rather important role in the spreading of culture throughout this country. [21] For instance, a yearly feature program is that of opening night at the "Met" in New York City. [22] Leading singers, or other famous artists, may perform before a video crowd of millions. [23] Entire symphonies, performed by the finest orchestras, may be made available to music-loving Americans via television. [24] Aside from the field of music, other important cultural tools are laid before the public. [25] Moving over these swiftly, there are addresses by famous people, art exhibits, stories of, and by, great people. [26] Since we do not measure cultural value with a ruler, or an applause meter, the true value of the accomplishments of television is hard to measure. [27] Our only criticism is that not enough culturally valuable programs are available. [28] Taken as a whole, and compared with the progress and effect that video has made in education, the cultural type programs are high on the pedestal of good taste.

[29] "Pirates to have video blackout in 1952" were the headlines in yesterday's sports pages. [30] The Pittsburgh Pirates have discovered, as many other teams have in other sports besides baseball, that television of their games hurts attendance. [31] The sports world is now in a state of turmoil, and no small part of this is due to television. [32] Let us divide sports into two categories: those which draw large crowds and those which, by necessity, must have small ones. [33] Among those

which draw large crowds are football and baseball. [34] Both games draw up to 100,000 fans for a single contest, on some occasions. [35] Wholesale telecasts of these sports invariably hurt attendance. [36] Why? Because few people will pay high ticket prices when their television set will furnish the same enjoyment. [37] On the other hand, sports such as hockey and boxing, which must be held inside, cannot seat as many fans, and tickets are sold at a premium. [38] Television makes these sports available to those who cannot buy or cannot afford tickets to these games. [39] Therefore, sports that draw big crowds are hurt by video, and those attractions that may be viewed by limited audiences are benefited.

[40] Television will play an enormous part in the future development of our country. [41] It is here to stay—we all agree to that. [42] In summary, let us look at the effects video has now, and will have in days to come. [43] First, in education, great potentialities exist, but little progress is being made. [44] Second, in the spread of culture, television is acting as a very helpful tool, and is doing considerable good. [45] Finally, in the field of sports, video has helped indoor sports, but has injured most outdoor games.

(a) From the writer's statement of purpose in the introductory paragraph, is the theme expository or argumentative? In what sentence is the purpose stated?

(b) What function does Sentence 18 serve in the second paragraph? Is the second paragraph expository or argumentative? Cite specific sentences to illustrate your answer.

(c) What are the functions of Sentences 20 and 28 in the third paragraph? Do both sentences indicate the same general purpose?

(d) Your analysis of the second and third paragraphs should show that the author deviated from an expository purpose to an argumentative one. In the fourth paragraph, however, he fulfills his assignment. Point to transition phrases or words, like conjunctions, which show that the writer's analysis is based on causal sequence. Trace the cause-to-effect stages in the fourth paragraph.

(e) One of the defects of this theme is its weak transitions between main divisions. Supply transitions between the following paragraphs: first and second, second and third, third and fourth. The writer uses



more effective transitions, however, between sentences; point out the effective transitions in the following sentences: 21, 24, 28, 37, 42, 43.

(f) Revise Sentence 5 to decrease the repetition of *effect*.

(g) Some of the student's sentences contain "deadwood"; that is, they are "wordy." Revise the following sentences: 7, 16, 26, 42.

(h) Partly because of limited time (three hours), sentence structure is weak in this paper: the student could well "merge" several sentences by subordinating some ideas: 6, 7; 15, 16; 24, 25; 31, 32; 42, 43; 44, 45.

(5) Make a speech on the assignment in Exercise 4. Your experience with the assignments in Exercises 1 and 4 should have indicated to you how easy it is in an exposition of causal sequence to fall into argument. To avoid this, prepare your speech carefully to avoid making argumentative propositions. After your formal speech, submit yourself to a question-and-answer period. Note how often this discussion turns to argument.

(6) Using the records of speed and comprehension of reading which you have made for the timed-reading exercises and using the diary which you have kept of your reading experiences, write an exposition of the causes for the fluctuation (or steady rise, or steady decline, or lack of change) of your reading skills.

(7) Present the information prepared for Exercise 6 in a short speech to the class. Use diagrams and charts that will help your explanation.

## 4. How Does Exposition Use Comparative Analysis?

### Comparison May Be Literal or Figurative.

Comparison occurs so often in conversation that it seems natural for explaining an idea: "Well, it's just like . . ." or "It's the same thing as. . . ." Sometimes such comparisons, or analogies, are *figurative*; one compares two objects from different classes. Figuratively, a river with its tributaries is like a tree, the human heart is like the two-story structure of a house, a nation is like a ship sailing on the ocean. At other times the comparisons are *literal*: both objects come from the same

class. Literally, President Eisenhower may be compared to President Truman, Pike's Peak to Mount Rainier, Mount Vernon to Monticello, New York City to London.

Whether the comparison be literal or figurative, the purpose of the speaker in using it is clear and vivid communication. To be effective, one does not employ a comparison for its decorative value only: then the discourse suffers from "elegance" and "fine writing." Just as an anecdote used to gain attention must be relevant to the purpose of the speaker, so must a comparison serve a purpose. In other words, comparing the structure of the heart to a house should make the structure of the heart easier to understand; the comparison should be more than a display of mental gymnastics.

**LITERAL COMPARISON.** The value of literal comparison rests on a law of learning that says it is easier to understand the unknown by an approach through the known. Literal comparison is most effective when the audience knows one object to which a second can be compared; through the comparison the audience learns about the second object. For example, Mr. A wishes to describe an English setter to Mr. B, who knows only that an English setter is a dog. Mr. A knows, however, that Mr. B has a cocker spaniel, so Mr. A decides to take the unknown object (the English setter) and compare it to the known object (the cocker spaniel): in this way, Mr. A can use Mr. B's knowledge about the cocker spaniel to aid Mr. B in learning about the English setter.

The exposition of likenesses and differences is often important in argument. For instance, one object may act as a standard for judging a second object. In argument, one may compare Object A, which does not have a certain characteristic, to Object B, which has the desirable characteristic: the purpose of the comparison "proves" that the addition of the desirable characteristic to Object A will be beneficial or workable. Learning effective use of comparison in exposition, then, is primary to the effective use of comparison in argument (see Chapter VI, Section 4). For example, Benjamin Franklin's comparison of the traditional version of the Lord's Prayer with his own proposed version is necessary to judge the merits of the two.



# THE LORD'S PRAYER

## OLD VERSION

1. Our Father which art in heaven,
2. Hallowed be thy name,
3. Thy kingdom come,
4. Thy will be done on earth,  
as it is in heaven.
5. Give us this day our daily bread.
6. Forgive us our debts, as we for-  
give our debtors.
7. And lead us not into tempta-  
tion, but deliver us from evil.

## NEW VERSION, BY B. FRANKLIN

1. Heavenly Father,
2. May all revere thee,
3. And become thy dutiful chil-  
dren and faithful subjects,
4. May thy laws be obeyed on  
earth, as perfectly as they are in  
heaven.
5. Provide for us this day, as thou  
hast hitherto daily done.
6. Forgive us our trespasses, and  
enable us to forgive those who  
offend us.
7. Keep us out of temptation and  
deliver us from evil.

## REASONS FOR THE CHANGE OF EXPRESSION

OLD VERSION.—*Our Father which art in Heaven.*

NEW VERSION.—*Heavenly Father* is more concise, equally expressive and better modern English.

OLD VERSION.—*Hallowed be thy name.* This seems to relate to an observance among the Jews not to pronounce the proper or peculiar name of God, they deeming it a profanation so to do. We have in our language no *proper* name for God; the word God being a common, or general name, expressing all chief objects of worship, true or false. The word *hallowed* is almost obsolete. People now have but an imperfect conception of the meaning of the petition. It is therefore proposed to change the expression into

NEW VERSION.—*May all revere thee.*

OLD VERSION.—*Thy Kingdom come.* This petition seems suitable to the then condition of the Jewish nation. Originally their state was a theocracy; God was their king. Dissatisfied with that kind of government, they desired a visible, earthly king, in the manner of the nations around them. They had such kings accordingly; but their happiness was not increased by the change, and they had reason to wish and pray for a return of the

theocracy, or government of God. Christians in these times have other ideas, when they speak of the kingdom of God, such as are perhaps more adequately expressed by the

NEW VERSION.—*Become thy dutiful children and faithful subjects.*

OLD VERSION.—*Thy will be done on earth, as it is in heaven;* more explicitly

NEW VERSION.—*May thy laws be obeyed on earth, as perfectly as they are in heaven.*

OLD VERSION.—*Give us this day our daily bread.* Give us what is *ours* seems to put in a claim of right, and to contain too little of the grateful acknowledgment and sense of dependence that become creatures who live on the daily bounty of their Creator. Therefore it is changed to

NEW VERSION.—*Provide for us this day, as thou hast hitherto daily done.*

OLD VERSION.—*Forgive us our debts, as we forgive our debtors.* (Matthew). *Forgive us our sins, for we also forgive everyone that is indebted to us.* (Luke). Offerings were *due* to God on many occasions by the Jewish law, which, when people could not pay, or had forgotten, as debtors are apt to do, it was proper to pray that those debts might be forgiven. Our Liturgy uses neither the *debtors* of Matthew, nor the *indebted* of Luke, but instead of them speaks of *those that trespass against us*. Perhaps the considering it a Christian duty to forgive debtors was by the compilers thought an inconvenient idea in a trading nation. There seems, however, something presumptuous in this mode of expression, which has the air of proposing ourselves as an example of goodness fit for God to imitate. *We hope you will at least be as good as we are;* you see we forgive one another, and therefore we pray that you would forgive us. Some have considered it in another sense. *Forgive us as we forgive others.* That is, if we do not forgive others, we pray that thou wouldst not forgive us. But this, being a kind of conditional *imprecation* against ourselves, seems improper in such a prayer; and therefore it may be better to say humbly and modestly

NEW VERSION.—*Forgive us our trespasses, and enable us likewise to forgive those who offend us.* This, instead of assuming that we have already in and of ourselves the grace of forgiveness, acknowledges our dependence on God, the Fountain of Mercy, for any share we may have of it, praying that he would communicate it to us.

OLD VERSION.—*And lead us not into temptation.* The Jews had a notion, that God sometimes tempted, or directed, or permitted the tempting of



people. Thus it was said, he tempted Pharaoh, directed Satan to tempt Job, and a false Prophet to tempt Ahab. Under this persuasion, it was natural for them to pray, that he would not put them to such severe trials. We now suppose that temptation, so far as it is supernatural, comes from the Devil only; and this petition continued conveys a suspicion, which in our present conceptions, seems unworthy of God: therefore it might be altered to:

NEW VERSION.—*Keep us out of temptation.*

**FIGURATIVE COMPARISON.** In exposition, figurative comparison has the same function as literal comparison, to clarify an unknown object or idea by comparing it with a known object or idea in a different class. But, in addition to its clarifying function, figurative comparison usually tends to dramatize likenesses or differences beyond their literal, or actual, relationships.

Usually a figurative comparison takes up only part of a long work, only one paragraph in a short paper or only a few pages in a book, for example. An illustration occurs in Edward Bellamy's *Looking Backward*: Julian, the hero, explains the nineteenth-century American economic system by figuratively comparing it to a coach—the laborers draw the coach, hunger is the driver, and capitalists are the passengers who inherit their seats. Bellamy does not have Julian make the figurative comparison, of course, only “for exercise”; Julian uses the figure of the coach because such a comparison will make his audience understand what nineteenth-century capitalism is when they live with twentieth-century socialism. Sometimes, an author builds his *whole* work on a figurative comparison: this type of literature is called *allegory*. A familiar example is *Pilgrim's Progress*, in which the author, John Bunyan, likens a Christian's struggle to retain his faith and find salvation to a dangerous journey.

The figurative comparison, obviously, is nothing more than an extended figure of speech. Because it is extended and more complex, a figurative comparison is usually more difficult to understand. Sometimes, however, it is so direct and simple that using it helps immediately, rather than hinders, the audience's understanding. Roger Williams, the founder of Rhode Island, for example, insisted that every

person should be free to worship as he pleases but that every person also must abide by civil laws. Some Rhode Islanders had understood him to say that "freedom of conscience" applied not only to religion but also to civil government. To correct this false impression, Williams wrote a letter to the "town of Providence" in 1655. Except for two introductory sentences and a concluding statement (not quoted below), the entire letter consists of a figurative comparison:

[1] . . . There goes many a ship to sea, with many hundred souls in one ship, whose weal [welfare] or woe is common and is a true picture of a commonwealth or a human combination or society. [2] It hath fallen out sometimes that both papists [Catholics] and protestants, Jews and Turks, may be embarked in one ship; upon which supposal [supposition] I affirm that all the liberty of conscience that ever I pleaded for turns upon these two hinges [conditions]—that none of the papists, protestants, Jews, or Turks be forced to come to the ship's prayers or worship nor compelled from their own particular prayers or worship, if they practice any. [3] I further add that I never denied that, notwithstanding this liberty, the commander of this ship ought to command the ship's course, yea, and also command that justice, peace and sobriety be kept and practiced, both among the seamen and all the passengers. [4] If any of the seamen refuse to perform their services or passengers to pay their freight; if any refuse to help, in person or purse, towards the common charges or defence; if any refuse to obey the common laws and orders of the ship concerning their common peace or preservation; if any shall mutiny and rise up against their commanders and officers; if any should preach or write that there ought to be no commanders or officers because all are equal in Christ, therefore no masters nor officers, no laws nor orders nor corrections nor punishments—I say, I never denied, but in such cases, whatever is pretended, the commander or commanders may judge, resist, compel and punish such transgressors according to their deserts and merits. [5] This if seriously and honestly minded, may, if it so please the Father of lights, let in some light to such as willingly shut not their eyes. . . .

The discerning reader discovers in the first sentence that the ship is "a true picture of a commonwealth," that is, that the ship represents a nation or state and the passengers represent the citizens. In the second sentence, the reader sees that the citizens should be free to worship as



they please. But (third and fourth sentences) freedom of worship does not extend to freedom of government (the navigation of the ship) which would end in anarchy; that is, citizens have unrestricted religious freedom but restricted civil freedom.

## Exposition by Comparison Has a Variety of Structures

The most frequently used kinds of organization of exposition by comparison are *object-by-object*, *likenesses-and-differences*, *point-by-point*, or a combination of these.

**OBJECT-BY-OBJECT COMPARISON.** The object-by-object organization is most effective with only the simplest objects or ideas. As its name suggests, the speaker first explains one object or idea, then follows with an exposition of the second. If one were comparing the cocker spaniel to the English setter, the main parts of the organization would appear as:

- A. The cocker spaniel
- B. The English setter

In such an organization the comparison cannot be too detailed because the audience would have some difficulty carrying intricate details from Division A over to Division B for comparison, especially if the comparison is given in a speech.

**COMPARISON BY LIKENESSES AND DIFFERENCES.** Another organization that is effective with simple objects or ideas is built around likenesses and differences. This organization is half-way between object-by-object and point-by-point: first, the likenesses between the two objects may be discussed, and, second, the differences between the two objects. A broad outline of the comparison of an English setter to a cocker spaniel might look like this:

- A. How the cocker spaniel and the English setter are *similar*.
- B. How the cocker spaniel and the English setter are *different*.

This structure takes one point, likenesses or differences, and then makes the comparison object-by-object.

**POINT-BY-POINT COMPARISON.** For more detailed analyses of objects

or ideas, the point-by-point organization will probably be most successful. With this method one selects certain characteristics or qualities and successively compares both objects on each point. The comparison of the cocker spaniel and the English setter would change to something like this:

A. *Physical characteristics* of the cocker spaniel and the English setter.

B. *Working characteristics in the field* of the cocker spaniel and the English setter.

The main divisions of such an organization may be as specific or as detailed as is necessary. The virtue of the point-by-point organization is that neither the speaker nor the audience are likely to "get lost" in either the analysis or the understanding of it.

COMBINING THE METHODS. Sometimes the object-by-object organization may be used in the discussion of a discourse followed by point-by-point comparison as a summary in the conclusion. For example, the following paragraph summarizes discussion about the eye and the ear in such a fashion:

There is an important contrast between the mental processes accompanying hearing and those accompanying vision. . . . The ear is a sense-organ for perceiving the qualities of sounds; our ideas of the direction from which sounds are coming are generally vague, based, for example, on the relative intensities with which they are heard in the two ears, and which ear hears them first. But the eye is an organ for determining the spatial properties of objects—their positions, shapes, and movements. . . . —From H. G. Wells, Julian S. Huxley, and G. P. Wells, "The Harmony and Direction of the Body-Machine," *The Science of Life*, (Garden City: Doubleday, Doran, 1931), Vol. I, p. 128.

Usually, however, a point-by-point comparison is most effective in the discussion. In the following selection, the three points for comparison occur in the first paragraph, and the first point is elaborated in the next paragraph:

In several respects the eye resembles closely the optical system of a camera. In both there are a lens system whose focus can be changed, a



diaphragm which regulates the quantity of light admitted, and a light-sensitive plate upon which the image is formed.

In a camera changes in focus are effected by moving lens and plate closer together when distant objects are photographed and farther apart for near objects. Conceivably, the eyeball might have been similarly constructed—to lengthen or shorten, depending upon the distance of the object viewed. In fact, in some birds there is apparently just such a mechanism. But, for the most part, and entirely so in man, adjustments are made by changing the focusing power of the lens—by changes in its thickness and curvature, making it a “stronger” or “weaker” lens, as the case may be. The closer the object, the thicker the lens becomes. Changes in the lens thickness, called *accommodation*, are effected by the action of tiny muscles (the *ciliary* muscles) lying in the middle coat of the eye at the place where the lens is attached. . . .

—From Anton J. Carlson and Victor Johnson, “Sensory Mechanisms,” *The Machinery of the Body*, (Chicago: University of Chicago Press, 1947), p. 448. Reprinted by permission.

The authors, since they are writing for college students, properly assume that their readers have more general knowledge about a camera than about the eye. The reader, then, can put his knowledge about a camera to work, and with the point-by-point comparison furnished by the authors, can more quickly understand the mechanism of the eye.

**GUIDEBOARD:** Comparisons help to clarify and to vivify exposition. The audience must “translate” figurative comparisons into their literal meanings. *But:* comparisons used in *argument* are full of danger. This discussion refers to exposition.

## Applications

(1) What type of organization does Franklin use in his comparison of the “Old Version” of “The Lord’s Prayer” with his own “New Version”? Suggest reasons why this method is effective or not effective.

(2) Below is a freshman student's comparison of her experience with two religions. Using the questions at the end of the theme as a guide, analyze the theme.

### BAPTIST AND/OR CATHOLIC

[1] My sister is a Catholic; and I am a Baptist. [2] Perhaps this seems strange and out of the ordinary. [3] Principally, however, we believe in the same things though our churches are quite unlike in many aspects. [4] Some of the differences between the Catholic and Baptist religions I have noticed are the services, the sacraments, the foundation of the church, and man-made laws.

[5] The Catholic services I have attended have a great deal of ceremony and ritual; the Baptist relatively none at all. [6] The Catholic church my sister attends is ornate, both in service and structure, while our Baptist church at home is very simple and plain. [7] But this is a relatively unimportant dissimilarity.

[8] Catholics believe that their way of salvation is through the seven holy sacraments of their church. [9] Their entire religion seems to center about these sacraments: baptism, confirmation, the Eucharist, extreme unction, penance, holy orders, and matrimony. [10] The Baptists have but two sacraments: baptism and the Lord's Supper. [11] These sacraments, though meaningful in the lives of all Christians, are employed quite differently in the two churches. [12] Catholics are baptized (christened) at birth, being "sprinkled" by the priest. [13] Baptists, on the other hand, are submerged after accepting Christ as their personal savior and confessing their love for him before their fellowmen. [14] In communion, the Catholics partake only of the bread (host) and believe that it *is* the body of Christ. [15] Baptists partake of both the bread and wine and believe that these are only symbolic elements taken in remembrance of Him.

[16] Upon entering a Catholic church, one's attention is directed to the church itself and its sacraments. [17] The foundation of the Catholic religion is the church and its miracles plus the sacraments. [18] Upon entering a Baptist church one's attention is directed to the Bible whose teachings rule the lives of the Baptists. [19] Yes, of course, Catholics read, enjoy, and believe in the Bible as much as we Protestants do, but



to me they seem to be concerned primarily with their Church and we with our Bible.

[20] Some people are prejudiced against Catholics because of their man-made rules. [21] For example, Catholics are not allowed to worship in or enter a Protestant church. [22] When my sister comes home from school during holidays, she cannot go to the Baptist church with my family. [23] On the contrary, though, we may accompany her to the Catholic church as often as we wish. [24] When she marries, she must be married by a priest. [25] Her children must be reared as Catholics. [26] No such rules as these are present in the Baptist ordinances. [27] In their church covenant, however, is included, "furthermore, I shall abstain from the sale and use of intoxicating liquor as a beverage." [28] Catholics are permitted to drink, though not excessively. [29] I might cite an instance in my home-town church concerning this Baptist principle. [30] During the depression Mr. X, who has three children, was without work. [31] A job opening was found in the local state liquor store—a respectable place. [32] Mr. X, after searching vainly for a job elsewhere, applied and began working at the liquor store. [33] His name was promptly crossed from the church rolls. [34] Baptists can be just as strict about some of their laws as Catholics.

[35] Although the worship services, the sacraments, the foundation of our beliefs, and the man-made laws differ in my sister's church and mine, we both believe in God, Christ, and immortality; and we both practice prayer, communion, and baptism. [36] These things primarily we both believe in and, because we love one another, it makes no difference that my sister is a Catholic and I am a Baptist.

(a) Is the author's purpose expository? The author, as she herself says, is Baptist. Cite specific words or phrases that seem to reveal her "slant." Does the author attempt to be objective? Point out places where her prejudices have gained the "upper hand."

(b) Is the method of gaining attention (Sentence 1) effective? What method does the writer use to gain attention?

(c) In what sentence does the writer state her purpose? Point out sentences in the body of the theme which refer to the purpose stated in the introductory paragraph. Does the author refer to the purpose again in her conclusion?

(d) Using Sentence 4 as a skeleton, outline the writer's discussion. What method of organization discussed in this section of the chapter does she follow? Make another outline to show how the writer could have used another method of organization. Which of the two methods do you think is the more effective?

(e) To which of her four points does the writer give the greatest emphasis? Is this proportion logical? What paragraph could be cut from the theme with the least injury to the writer's purpose?

(3) Write a paper similar to that in Exercise 2. Suggested topics:

- (a) Studying: high school and college
- (b) Two teachers I have known
- (c) Religion: during my childhood and now
- (d) Music I once liked and music I now like
- (e) The reading tastes of my roommate and me
- (f) "Gasoline Alley" and "The Bumsteads"
- (g) Two political cartoons on the same subject

(4) Adapt the assignment in Exercise 3 to a speech.

(5) Make an outline for one of the speeches given in Exercise 4. Suggest to the speaker ways in which he could have helped your "note-taking." See Part Two, L—Listening for hints about note-taking.

(6) Below is a student's comparison of football and combat. Read it and then analyze it with the help of the questions at the end.

## TWO GAMES

[1] Have you ever stood on the sidelines of a football field and watched the bone-crushing tackles of the linemen or the fierce line plunges of the fullback? [2] Doesn't it begin to seem brutal and senseless at times, especially when one of your players gets hurt and has to be carried from the field? [3] Why, it's regular warfare! [4] Sure, it's a great American sport, but have you ever thought how much the game of war and football are alike? [5] Some have called it the "art" of war, but to me war is more like a game—a rough, one-sided affair in which the winner takes all. [6] You probably know both games. [7] First, there is the preparation or training; then comes the big test—actual combat; and last, we



see, hear, and feel—the results. [8] Aren't they nearly identical in both games?

[9] Before the training, however, we must have players. [10] Isn't it the strongest, the physically-fit—often the proudest—who usually play the game? [11] There may be a few not quite so physically-fit, nor so proud and fierce; instead, they seek glory, though how ephemeral she is they never stop to realize. [12] Now we have our players and, oh yes, our coaches—imagine them as Spartan-like individuals who, after their education in the hard school of experience, must teach inexperienced youth. [13] Of course, in football as in war, the coaches begin with the fundamentals. [14] They get the players in the best shape. [15] Day after day the players practice blocking, driving, charging, tackling, pouncing on fumbles; they learn to hit the ground under fire, to charge, to use the bayonet, to march in formations, and to capitalize on others' mistakes. [16] The players become stronger, more alert, more vicious; and, most important, they begin to develop from a mixed group into a real team—a fighting one. [17] Then comes the real training; they begin running plays, using strategy and tactics again and again, until they give flawless performances. [18] Also, day by day, the desire to use their new-found strength and ability grows. [19] Their ambitions are finally realized when the day for that big test—the first game—draws near. [20] They are now ready to prove their worth.

[21] Then the day of the first big game—actual combat—comes. [22] The team play their hearts out in the early minutes. [23] Both sides take chances, make mistakes, forget the plays and tactics they were taught. [24] In war as in football the ball changes hands many times—first they're on the offensive, then there's a fumble or an interception, and it's back to the defensive. [25] This continues until time runs out and at the end of the game one team comes out victorious. [26] Then, as in war, for the losers it's back to the training field where the whole team may be reorganized. [27] The big game, combat, gives the team a chance to prove its over-all worth; success may be vital to preserve the name and honor of the institution they represent. [28] But behind the preservation of a name and its honor, as well as the fame gained by individuals, there is defeat and shame for someone else and injuries, destruction, suffering, and changes wrought on both the winners and losers. [29] The winning players may become vain, thirsting after glory, forgetting ideals and morals and those who depend upon them for liveli-

hood. [30] It is especially the captains and coaches, who, possessing great favor and power among their people, may bring these people to shame, poverty and calamity through some selfish, thoughtless act. [31] When, as in war, the players grow older, they begin to feel their injuries in the pain from aching joints, or the sorrow and remorse from the memories of mistakes and injustices. [32] The results, then, so often sad and unjust, may make others stop to think whether there's any sense in it at all, but still there remain those who see things in a different light.

[33] Two games—war and football—in their preparation, combat, and results, aren't they alike?

(a) The writer has based his analogy on a temporal sequence and cause-to-effect. In what sentence is this organization first indicated? Does his paper follow the structure suggested in this sentence?

(b) What is the over-all effect of this theme? Does it dignify or ennoble football? Does it debase war? Or does the author remain neutral?

(c) Is the writer's purpose to give a better understanding of war by comparing it to football? or to give a better understanding of football by comparing it to war? Study particularly Sentences 3, 4, and 5 to detect the writer's purpose. In our society, what would be more valid, comparing football to war to clarify the brutality of football or vice versa? Rewrite Sentences 3, 4, and 5 to clarify the purpose. Then rewrite the conclusion to reinforce this purpose.

(d) The writer frequently uses the question as a rhetorical device: see Sentences 1, 2, 4, 8, 10, 32. Notice that he has grouped the largest number in his introduction; is this concentration effective?

(7) Being careful to clarify your purpose better than the student in the composition quoted above, write a similar paper of figurative comparison. Suggested topics:

Atomic structure and the solar system

The grid of a vacuum tube as a gate in a dam

The nervous system and a telephone exchange

The lungs and a pump

Radio waves and water waves

The wheel of life



(8) Adapt Exercise 7 to a short talk to be given before the class.

(9) Listen to one of the speeches given for Exercise 8 and criticize the student's comparison: Were the important likenesses emphasized? Was the comparison too far-fetched? Did the speaker go into too much detail? Did the comparison seem to have a purpose, or did the speaker seem only to be fulfilling an exercise?

(10) Using your records on speed and comprehension of reading, compare your reading experience with the exercises connected with this book to your reading of another textbook. Follow one of the organizational methods discussed in this section.

## 5. How Does Exposition Make Use of Definition?

[Begin timed reading. Exercise 11. Time started: \_\_\_\_\_]

### Communication Would Be Impossible Without Definitions.

THE MEANINGS OF WORDS. A study made at the Yale Medical School revealed that many people aggravate an illness by needless worry, caused by misunderstanding of a medical term. Court decisions have hinged on the meanings of words like *between* and *and*. In recent years, Archibald MacLeish has written in *The Atlantic* about the "debasing" of the word *democracy*, and Louis Bromfield has complained in *The Freeman* about an unfortunate shift in the meaning of *liberal*. Concerned with the changed meaning of *capitalism* and its effect on American foreign relations, the editor of *This Week* asked his readers for new words to replace *capitalism* as descriptive of the "American way of life."

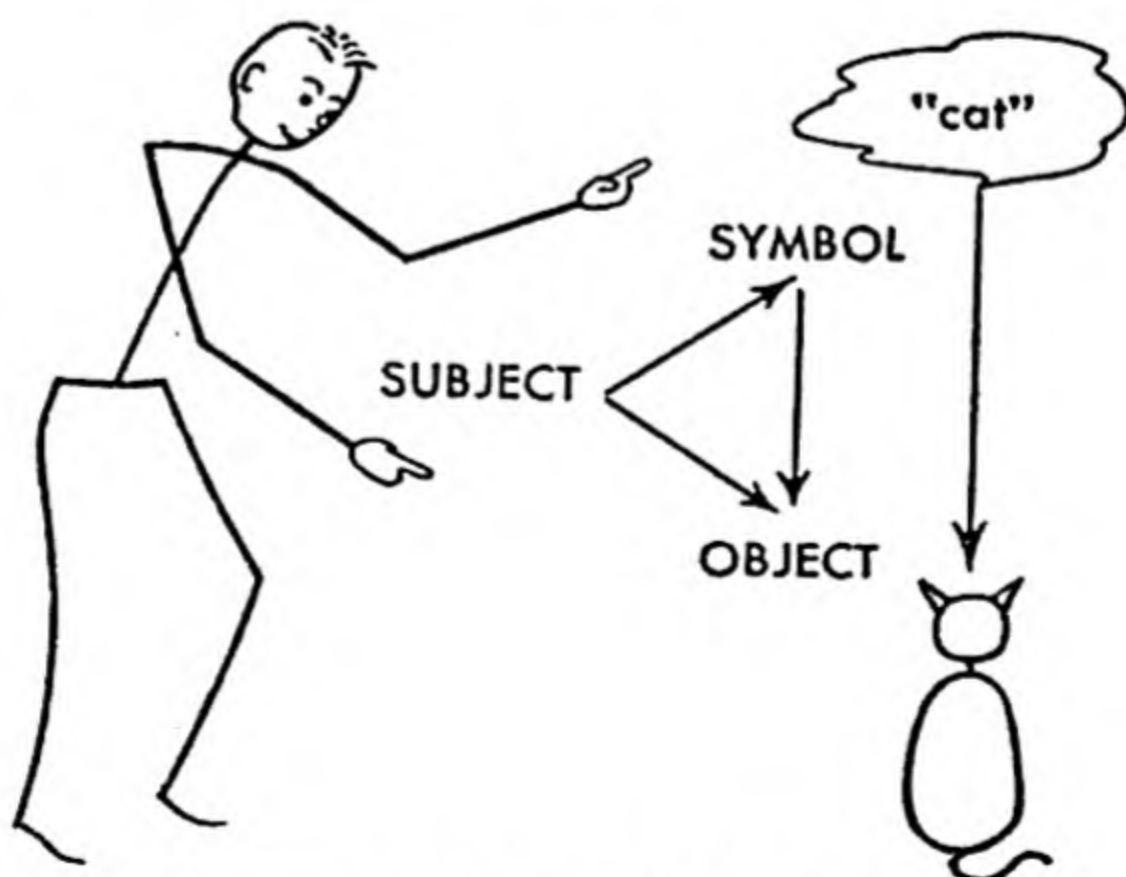
All of these are examples of how important the meanings of words are in communication. In most discourse only a few key words bear the brunt of the meaning. Often these key words have such vague meanings that they require definition so that the speaker and audience have certain common assumptions on which to base their communication. Unfortunately, neither semanticists nor logicians agree on what is "adequate definition."

**SUBJECTIVE AND OBJECTIVE MEANING.** In the process of communication, the medium (symbols such as words) carries the meaning. For clear communication this meaning must be the same for both speaker and audience. But this common meaning is hard to come by because there are two general areas of meaning which complicate understanding: (1) *objective* meaning and *subjective* meaning.

Objective meaning or **denotation**, is the relationship of a symbol to that which it stands for (object or idea, often called the *referent*). Subjective meaning, or **connotation**, is the relationship of a symbol to its users (speaker and audience). Both of these kinds of meaning must be understood to assure clear communication.

### Denotation "Points" Without Words.

**DENOTATION: WHEN WORDS FAIL.** The frequency with which one faces questions like "What is so-and-so?" and the frequency with which one feels his answer to be inadequate suggest the importance of knowing how to define. Often the difficulty of phrasing a definition leads one in quiet despair to define by denotation. Often the impossibility of phrasing a definition leads one in relief to denotation. Definition by denotation, then, is definition by pointing to an object or event which is the symbol's referent: denotative definition is not verbal.



Denotation Defines by Pointing.



Frequently, showing meaning by denotation is convenient in communication. For example, one introduces two strangers by mentioning their names, at the same time actually pointing, with a nod of the head or a gesture of the hand, to the persons. A child who does not know what the moon is will often need to have it pointed out to him in the sky. A visit to a zoo or museum and a guided tour are little more than one definition by denotation followed by another: the sign on the cage implicitly points to the lion inside, a bronze plaque implicitly points to the piece of sculpture it identifies, the guide actually points out items of historical significance.

**THE VALUE OF DENOTATION.** Denotation transforms the abstract into the concrete, the general into the specific. Denotation makes meaning real by anchoring the vagueness of a word to the actuality of its referent. Denotation is the special helpmate of the talker for whom oral words are peculiarly convenient; while he talks, he can illustrate his words with denotative pointing: the dance instructor may say "This is the first step of the Charleston" and simultaneously illustrate it.

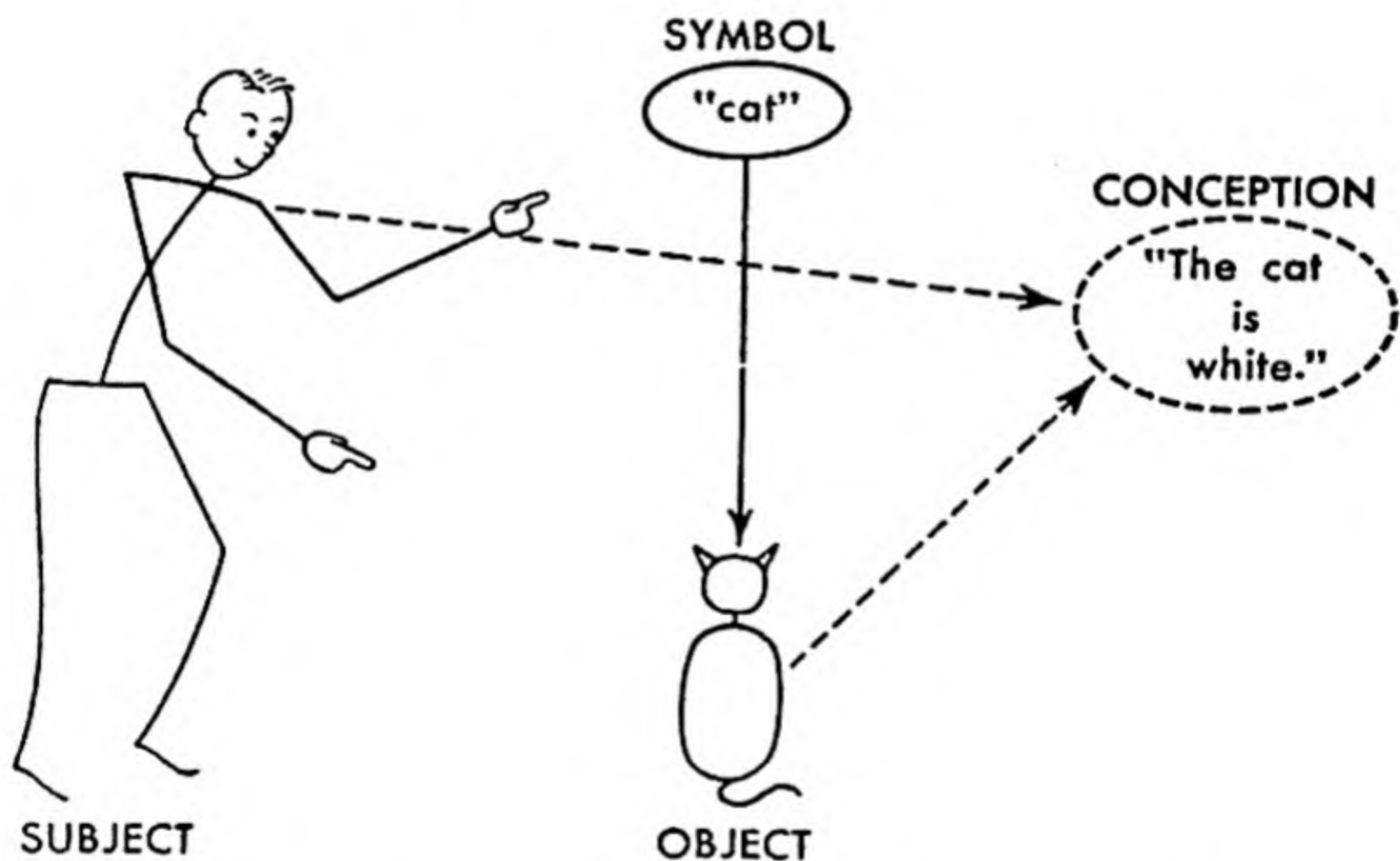
In contrast, the writer finds denotative definition hard to use because he must manipulate written words and written denotations (referents like graphs, diagrams, pictures). By the very nature of written communication, words and their denotations cannot be used simultaneously. The actual object which the written word denotes may exist at the same time the word is written; but, if the object were present for the audience to see, the writer would usually change to talking as his method of communication, except in written directions for operating machinery. In written communication, then, denotation is generally different: the dance instructor writes, "This is the first step of the Charleston" and immediately follows this written utterance by referring to a chart of steps.

### **Connotation Uses Words, with Conceptions.**

**CONNOTATION: WHEN WORDS SERVE.** Rarely, however, does non-verbal definition (denotation) serve one's communicative needs. The

area of subjective meaning (connotation) is more complex than the area of objective meaning (denotation). Denotation is a three-part function of subject-symbol-object; connotation is a four-part function of subject-symbol-object-idea. In other words, connotation has one more ingredient than denotation: the idea or conception attached to the symbol. This idea or conception takes the form either of mental images and pictures or of single and combined words.

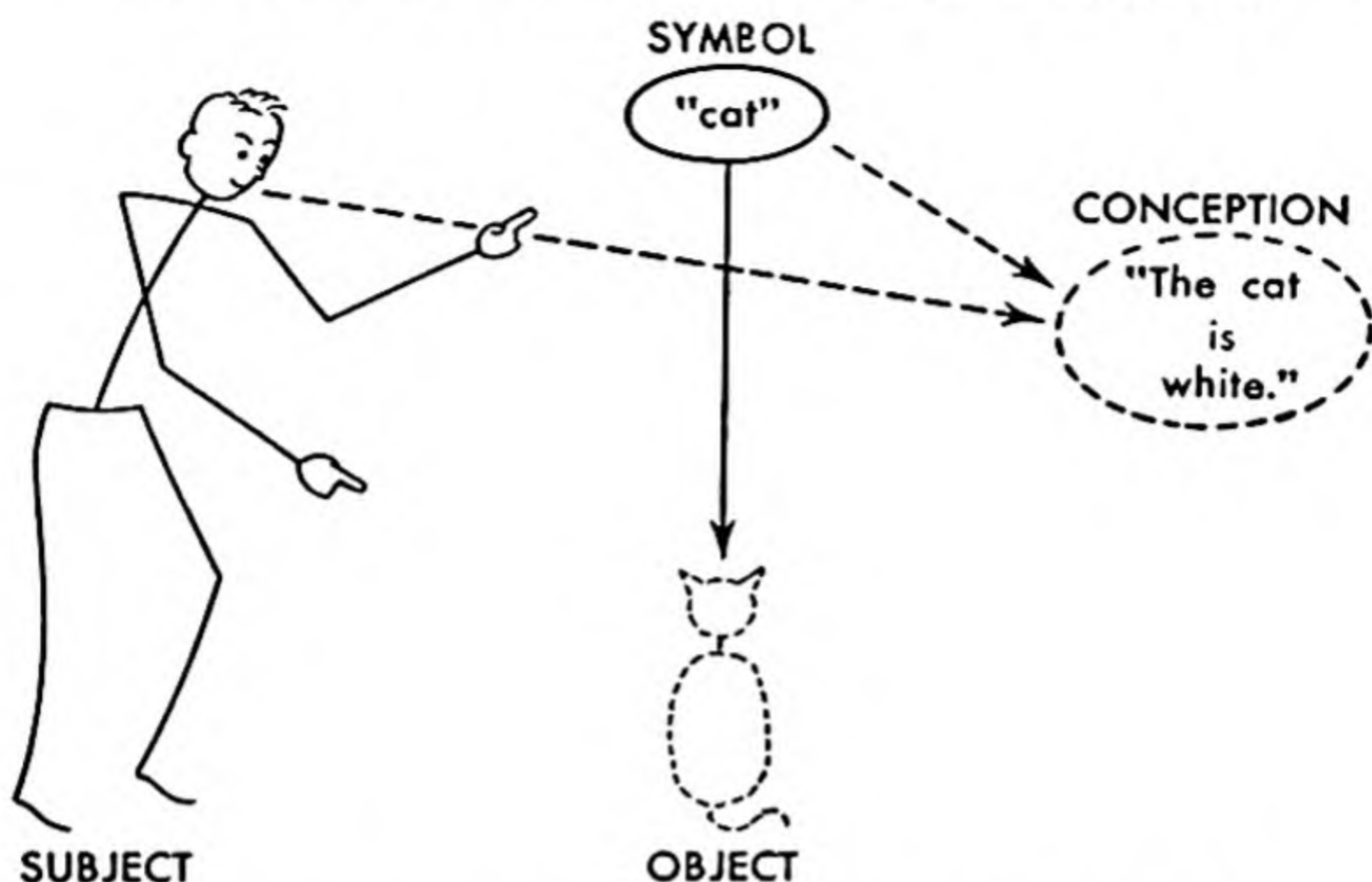
Connotation (verbal meaning) grows easily from denotation (non-verbal meaning). Hearing a word (*cat*) with its referent (the actual cat) present, one can "think" about the referent; that is, an idea or conception is aroused by the sight of the object:



Connotative Meaning May Be Attached to an Object.

Usually without conscious attention, one can then detach the conception from the object and attach it to the symbol. When this happens, one no longer needs the object (cat) to call forth the conception ("The cat is white"); instead, the symbol (*cat*) calls forth the conception without the presence of the object.





Connotative Meaning Is Always Attached to a Symbol.

Now one no longer needs the object or event present to talk about it or to define it. In the process of communication, of course, trouble enters because no two persons think in exactly the same way about an object; that is, no two persons have exactly the same conception attached to a symbol because each person has had his own personal experiences.

**PRIVATE CONNOTATION.** These personal experiences provide private meaning for each user of a symbol. This private meaning or connotation thus becomes the sum of past experiences with either the symbol or the object. For instance, "spiders" may be the subject of a biology lesson. Student A, whose past experiences with spiders have developed fear and dread in her, has some of these experiences recalled to her with every repetition of the word *spider* during the lesson—even though there are no actual spiders present. The teacher, on the other hand, has studied spiders objectively, and his private connotation of *spider* will differ from the private connotation of Student A. A symbol used in communication, then, does not transfer the speaker's private connotation to his audience.

Does this mean that the speaker cannot make known his private connotations? Obviously not, because the speaker may make his private connotation the subject matter of his discourse; in other words, he can explain or define his private connotations to someone else. Does this mean, further, that the speaker cannot hope to make anything clear? Again obviously not, because if symbols had only private connotations we would have no language and thus no communication. Fortunately, symbols also can carry with them public connotations—that is, meaning which more than just the speaker can understand.

**PUBLIC CONNOTATION.** Public connotation, very simply, is dictionary meaning, meaning which a group of people have agreed upon. The sole duty of the maker of a dictionary is to observe carefully how words have been used. From the verbal and experiential contexts in which the word appears, he determines the variety of meanings it can have and records these meanings in a file. When he makes his dictionary, he lists after each word the most frequently used meanings of the word. The list does not imply that anyone who wishes to use the word must use it only with the meaning or meanings listed. The dictionary implies only that a particular word can have, or has had in the past, one of the listed meanings.

One may attach a “new” meaning to a word, a meaning which the dictionary does not list. If he does this, however, the new meaning must be clear to the audience; if neither the verbal nor the experiential context adequately reveals the meaning, the speaker must arbitrarily define the word. With this definition, the speaker explains his private connotation and makes it public. Still other private connotations, of course, will adhere to the word—for both speaker and audience. But this is in the nature of language and cannot be avoided.

**GUIDEBOARD:** A good communicator never mistakes private connotation for public. A good reader does *not* say, “What do *I* mean by that word?” He says, instead, “What does the *author* mean?”



## Good Definitions Are Not Accidental.

**MAKING CONNOTATIONS PUBLIC.** Private connotations may be made public by defining a word or term. In effect, the speaker supplies a dictionary definition when the dictionary does not contain the meaning which the speaker has chosen the word to have. This does not mean that a term needs definition only when one attaches “new” meanings to it. Often, one makes a “dictionary meaning” or public connotation available in order to decrease the chances of being misunderstood. What is the best way to make such dictionary definitions?

**THE MINIMUM DEFINITION.** A dictionary definition is nothing more than a minimum classification or partition (see “Formal Analysis” in Section 1 of this chapter) which includes (1) the *term* to be defined (which is the same as the element that needs to be placed in a class or must be further divided), (2) the *genus* (plural, *genera*) or class to which the term belongs (which is the same as the class or unit to which the element belongs), and (3) the *differentia* (plural, *differentiae*) or distinguishing characteristics which separate the term from all other terms that fall in the same genus (the differentia implies a consistent rule of analysis and mutual exclusiveness).

The general principles of formal analysis, already studied in Section 1 of this chapter, apply to the phrasing of a definition, but further cautions or guides are helpful:

### 1. *The genus should not be too broad.*

Example: “vest—a piece of clothing.” In this definition, the genus (“a piece of clothing”) is probably too broad. The genus should be narrowed; as it is, it includes women’s waists, babies’ bibs, men’s detachable shirt fronts, socks, and ties. By narrowing the genus, we have “vest—a jacket.” The definition, however, may still be inadequate in some contexts; it needs distinguishing characteristics or a differentia.

### 2. *The differentia should distinguish the term from other terms in the same genus.*

Example: “vest—a jacket worn by men.” In this definition, the differentia (“worn by men”) does not separate the term (*vest*) from

other jackets which men wear. An improved definition would be "vest—a sleeveless jacket usually worn by men under a coat." In a particular context, say a speech on men's clothing styles, this definition would be adequate.

3. *A term should not be defined with a derivative of the term.*

Example: "actuary—a person who computes actuarial figures." This definition is circular and defines nothing: in order to understand *actuarial* one must know what *actuary* means; if one knows what *actuary* means, there is no reason for making the definition in the first place. A more meaningful definition would be "actuary—a clerk who computes risks and premiums for insurance companies."

4. *The term should be defined objectively.*

Example:

Home is the place where, when you have to go there,  
They have to take you in.

—Frost's "The Death of the Hired Man."

The context of this definition reveals the attitude of the definer, Warren, who feels mildly bitter that his wife should want to open their home to the old hired man, who has obviously returned to die. Mary, the wife, counters the husband's prejudiced definition with one just as subjective:

I should have called it  
Something you somehow haven't to deserve.

In their contexts, these definitions serve a purpose—to reveal the attitude of the definers. It was not the intent of the author to give a dictionary definition. Contrast, for example, those subjective definitions with one taken from *The American College Dictionary*: "a house, apartment, or other shelter that is the fixed residence of a person, a family, or a household."

5. *The term should be defined positively—unless the term is negative.*

Example: "spinster—an unmarried woman." The definition is true



as far as it goes, but an adequate definition would have to include a better differentia: since *spinster* is a negative term by implication, unmarried does not violate this rule of positive definition. A term like *spinster* can properly be defined by a differentia of negative distinctions, like "spinster—an *unmarried* woman who has *never* been married and has *no* prospects of being married." This negative definition properly excludes widows and young women "with prospects."

6. *The definition should be phrased "semantically."* The phrasing of most definitions implies that the object, not the term, is being defined. But objects or events, we have seen, have an indefinitely large number of characteristics so that the possibility of naming these characteristics as permanent distinctions is very low. The phrasing should imply that the definition is tentative (subject to correction), arbitrary (subject to a system or a given audience), and symbolic (subject to human analysis) and is, therefore, about a term, not an object or event.

Definitions found in a dictionary do not necessarily follow these standards explicitly. The revision of dictionaries, however, implies tentativeness of definition. The Preface to the Fifth Edition of *Webster's New Collegiate Dictionary*, for instance, contains this sentence: "Every entry and every definition of the previous edition have been reviewed, and many of them have been revised to incorporate additional, often new, information or to effect improvements in the former presentation." That the definitions are arbitrary, made according to the rules, is indicated in dictionaries by *subject labels* (*chemistry, aeronautics*), and that the definitions are meant for certain audiences is shown by *usage labels* (*Colloq., Slang*) and by *geographic labels* (*Brit.*). Again, that the definitions are symbolic is usually made explicit in the preface. To remind the dictionary-user of each of these standards with each entry would obviously make the book too bulky.

Examples:

(a) That a definition is tentative:

"The way most people use the term, socialized medicine *seems to mean . . .*"

"Romanticism has *many meanings*, but a few distinctions *are in general use*. . . ."

"*Until we learn more about it*, a definition of the hydrogen bomb might read . . ."

(b) That a definition is arbitrary:

"*Zoologists consider the whale to be a mammal which* . . ."

"*In this book we shall define communication as the process* . . ."

"*In plane geometry it is practicable to consider a straight line as the shortest distance between two points.*"

(c) That a definition is symbolic:

"*The term 'right angle' may be applied to* . . ."

"*I like to think of 'democracy' as a government in which* . . ."

"*To talk about the 'true' meaning of Christmas is difficult; but if we can judge by what people do, the 'true Christmas spirit' seems to be characterized by* . . ."

In the above examples of semantic definitions, the verb *is* (used to label a state of being) is avoided. *Is* not only tends to make the term and the object identical, but it also suggests permanency of definition—that this is the only definition that could be made, that this definition is the "right" definition and all others are "wrong." Using *is* in this fashion tends to make people victims of words, when, instead, words should serve people.

7. *Whenever the situation warrants it, a definition may violate any of the preceding six "rules."*

Examples:

(a) "A paramecium is an animal." Although the genus seems to be too broad, in a game of twenty questions this definition is adequate.

(b) "Frequency modulation is a method of broadcasting which offers high-fidelity, almost noise-free reception." The differentia in this definition would be unsatisfactory to a group of radio engineers or mechanics; to an ordinary radio listener, however, it adequately distinguishes frequency modulation from amplitude modulation.



(c) "A tennis player is a person who plays tennis." Although this definition violates the rule that a term should not be defined with a derivative, it is apparent that whereas *tennis player* may not be immediately seen as derived from a familiar word one needs only to be reminded of the familiar term *tennis* to understand the definition. This type of definition is essentially translation and is "all right" when the audience understands the words which the term is translated into. Thus, *chien* is French for *dog*, and *hund* is German for *dog*.

(d) All of the above definitions violate the rule of semantic phrasing. So do all definitions found in dictionaries. In each case, the reader must make the proper adjustment. In the first case he must see that the definitions are only examples. In the second case he must realize that the function of dictionaries is *descriptive*, not *prescriptive*, and that to phrase each definition semantically in a dictionary would take up an unwarranted amount of space and so increase the cost of the book.

The seven rules just discussed are applicable to the phrasing of minimum definitions necessary to explain technical terms in exposition and to establish grounds for discussion in argument.

**THE EXTENDED DEFINITION.** Occasionally the explanation of a term may be too involved for a minimum definition. Abstract terms, particularly, which have no denotative meaning, usually possess much private connotation and involved public connotation. An *extended definition* can often provide denotation, explain private connotation, or clarify public connotation. (See Exercise 1 in the applications below.)

An extended definition merely expands a minimum definition. The result is nothing more than classification or partition. Any combination of the techniques of exposition thus may be used in extended definition.

**GUIDEBOARD:** Adequate definition is adequate classification. Every definition is made with a purpose; *when the purpose is fulfilled, the definition is adequate*. Dictionaries do not contain all the meanings a word can have.

[*End timed reading. Exercise 11.* Time finished: \_\_\_\_\_. Comprehension test on page 461.]

## Applications

(1) Below is an extended definition of the word *humor*. Read the selection to see whether the author provides denotation, explains private connotation, or clarifies public connotation.

### HUMOR IN GENERAL

[1] Humor, in its literal meaning, is moisture. [2] Its derived sense is different; but while it is now a less sluggish element than moisture, we still associate with humor some of its old relations. [3] In old times, physicians reckoned several kinds of moisture in the human body—phlegm, blood, choler, and melancholy. . . .

[4] The temper of the mind seemed to the old doctors to change as one or the other of these kinds of moisture predominated. [5] Thus the mind received its prevailing tone. [6] As the current of moisture changed from time to time, humor began to mean the *present* disposition of the man. [7] His characteristic peculiarities seemed to depend on these mercurial influences of the body; . . . [8] So humor in our tongue reached its present signification. [9] It has, however, a more restricted meaning. [10] Various definitions have been given to it. [11] Some consider the essence of humor to be in its serio-jocoseness, as if it were a scarf of mock gravity cast over pleasantry to make it more attractive. [12] But this can be affirmed of humor only in part.

[13] Others confound it with wit. [14] They define humor as the point in which pain and pleasure meet to produce a third element, which partakes of both—a sort of voluptuous torture, like being pinched by a pretty girl. [15] Hence some humor makes us cry, and some makes us laugh. [16] Less prettiness and more pinching bring tears; more prettiness and less pinching, smiles. [17] It is the identity of contraries—candied ill temper, pickled good nature. [18] They hold that contrast alone is the element of humor. . . .

[19] Hobbes . . . attributed all laughter to a sense of exulting superiority, and even pleasure in the pain of another. [20] That sort of laughter may do for fiends, not for men.



[21] Akin to this is the definition, that humor is the acme of wit—the point of the sword of which humor is the edge. [22] But this is not humor as we understand it. [23] True, men laugh at wit as well as at humor. [24] So they do at farce. [25] There is much of humor in both wit and farce. [26] They are divided from humor by no very clear lines; yet humor is neither wit nor farce. [27] Wit cuts, humor tickles; farce grins, humor smiles. [28] Wit is polished and sharp, an edged-tool dangerous to handle in the most practiced hands. . . . [29] There was more humor in Jerrold than wit, when he exclaimed, as he saw a tall man dance with a short lady, “There’s a mile dancing with a mile-stone!” [30] Farce, on the other hand, is the caricature of humor. [31] It shakes one rather roughly, disturbs the gentler currents, until they lose their lucid mirthfulness in the turbulent rush of broad guflaw. . . .

[32] Genuine humor is founded on a deep, thoughtful, and manly character. [33] It would make men laugh more heartily, in order to make them live more happily. [34] Wit is not careful of moral consequences. [35] It looks only to its own brilliant flash. [36] It admires the jewel in the hilt, and the glitter of the steel, only that they may give a glory to the stroke. [37] Your humorless man, however witty, is not the best man. [38] Indeed, the Italians have the same word (*tristezza*) for melancholy and malignity. [39] Pope was witty, sad, and bad. [40] Humor, if true, is kind and reformatory. [41] Thackeray is wit all compact; but, unlike Pope’s wit, it is relieved by lustrous fringes of humor. [42] Dickens is humor—radiant and benevolent.

[43] Blessed be that man or that nation, which, like Ireland, has more humor than wit; blessed if the wit be tempered with humor; blessed if that humor, like the juice of the grape, mingles with the blood, to warm the heart and generously fructify the life!

—From Samuel S. Cox, *Why We Laugh*. New York: Harper & Brothers, 1876, pp. 13-17.

(a) Providing denotative meaning for an abstract term requires the citation of concrete or specific examples. How extensively does the author use this method?

(b) Is the author’s main purpose that of explaining private or public connotation? List phrases from the essay to illustrate your answer.

(c) Re-phrase Mr. Cox’s extended definition into a minimum definition.

(d) Test the author's definition by the rules for definition given in this section.

(e) Outline the selection. Does each paragraph mark a main division? Discuss the difficulties of outlining this essay.

(2) For a fuller understanding of the problems of definition read the following:

(a) "Defining Your Terms," in Monroe Beardsley's *Practical Logic*, pp. 157-193.

(b) "Definition" and "Extended Definition" in Brooks and Warren's *Modern Rhetoric*, pp. 88-110.

(c) "Denotation and Connotation" in Richard Altick's *Preface to Critical Reading*, Revised Edition, pp. 1-47.

(d) "What Do You Mean?" in Anatol Rapoport's *Science and the Goals of Man*, pp. 50-61.

(e) "The Double Task of Language" in S. I. Hayakawa's *Language in Thought and Action*, pp. 82-99.

(3) Using the rules for phrasing definitions discussed in this section, criticize sample definitions from Samuel Johnson's *Dictionary* and Ambrose Bierce's *The Devil's Dictionary* (also titled *The Cynic's Word-Book*).

(4) Describe a given situation and phrase a minimum definition that would be adequate for the audience.

(5) In July, 1952, an officer of the Raytheon Manufacturing Company wrote to the editor of *Newsweek* and protested the magazine's use of "Fathometer" as a "common word synonymous with the term 'electronic sounding device'." The letter pointed out that Fathometer was a registered trademark and that it could "never be used by any other manufacturer."

Here is a practical problem in definition. Discuss to what extent the letter was correct. Can Raytheon force everyone to use "Fathometer" with its restricted definition?

Other manufacturers have faced similar problems with their trade names: Frigidaire, Kleenex, Webster's "Dictionary," Celotex, Deep



Freeze. Why should the manufacturers of these products wish to restrict the meanings of their trade names?

(6) In an organized recitation criticize one of the following definitions. Explain for what audience the definition might be adequate. Rephrase each definition semantically.

(a) Mohammedanism is a religion practiced in southwestern Asia and northern Africa.

(b) Home is where you hang your hat.

(c) Communism is a social theory based on non-Christian principles.

(d) Jupiter is a Greek god.

(e) A labial consonant is one which is formed by the labium.

(f) The Matthieson Chemical Plant, variously known as the "DuPont" or the "Heyden" plant, is a foul-smelling fertilizer factory on the outskirts of Morgantown.

(g) Socialized medicine is a system of medical care in which high-income groups pay the bills for low-income groups.

(h) A complex sentence is composed of at least one dependent clause and one independent clause.

(i) A lobby represents a pressure groups' attempt to influence the vote of members of Congress.

(j) A labor union is an organization of employees who cooperate for their advantage in collective action with employers.

(7) Below is a freshman student's extended definition of an abstract term, *open-mindedness*. With the questions at the end as a guide, analyze the theme.

## OPEN-MINDEDNESS

[1] Open-mindedness may be defined as the ability to receive two sides of a story and, without having first ruled one side out because of prejudice, to give both sides equal consideration. [2] If the individual practices open-mindedness, his actions are more likely to be based on wise decisions. [3] In order to point out more clearly what open-mindedness means, I shall show what factors influence it, and why they do. [4]

To begin with, I would say there are, primarily, three such factors: empirical prejudice, verbal prejudice, and innate prejudice.

[5] Empirical prejudice is just what the name implies: it is a strong resentment or partiality which has been built up through actual experience. [6] But how can this affect open-mindedness? [7] My high-school football coach, for example, has found that boys who weigh less than 135 pounds generally do not make good football players. [8] Consequently, it became his custom not to allow those boys to try out for the team. [9] One such boy went to another high school, made the team, and almost alone defeated our team. [10] If the coach had applied open-mindedness instead of empirical prejudice, he would have had a much more successful season.

[11] Similar in effect, yet entirely different in origin, is verbal prejudice. [12] As the name implies, it is a strong resentment or favoritism that has been given to an individual by others, not by actual experience. [13] This type of prejudice and the relation it displays toward open-mindedness can also be illustrated by an example. [14] One of my friends once bet a sum of money on whether or not a certain professional football team would defeat another one. [15] As he had never seen either play, he had to deduce from everything he had heard said about either team whether or not it would win. [16] In this process he gathered many false facts from which he built up a prejudice against one of the teams. [17] Naturally he bet against this team and, just as naturally lost by a huge margin. [18] He was a victim of verbal prejudice. [19] If he had seen the teams play, balanced the statistics, and taken certain other conditions into consideration he might not have lost. [20] Verbal prejudice affects open-mindedness in that manner.

[21] The other prejudice is also similar in effect, yet also much different in origin. [22] This prejudice I call innate. [23] Innate prejudice is hard to describe. [24] It seems to be, as the name suggests, born within the individual. [25] That is to say, there are certain things which certain individuals are instinctively against. [26] The person can find no reason for this tendency, except that it just does not seem right. [27] This prejudice must be natural, then. [28] To illustrate this, let me point out the case of a friend of mine who will not eat anything "leafy"—lettuce, cabbage, and other vegetables. [29] He explains this by saying that he just does not like them, when really he has never tried to eat them. [30] As could be expected, he is a sickly boy, sadly deficient in Vitamin C.



[31] You can see from this what innate prejudice can do, and how wrong decisions could easily be derived from its influence.

[32] In summing up, we find that there are three major factors which control open-mindedness. [33] The first is empirical prejudice, which is founded on the fact that if a certain tendency appears, from experience, to be a general rule, there are no exceptions. [34] The second is verbal prejudice, which is a resentment that has been passed along to the individual by use of words not based on reality. [35] The third is innate prejudice, which is an inborn feeling for or against something. [36] From the examples of these prejudices, we may also conclude that if the prejudices could be done away with many wrong decisions or, in some cases, many wrong conditions could be abolished.

(a) What function does the first sentence have in the paper? Is the first sentence a minimum or an extended definition?

(b) Essentially, definition is formal classification or partition. In this paper, what is the rule or principle of analysis which the writer applies to the term "open-mindedness" (see Sentence 2)? Is the writer's analysis valid; that is, does he apply a consistent rule of analysis? Does he exhaust all the kinds of prejudice that influence open-mindedness? Do his kinds of prejudice exclude one another without overlapping? Discuss the validity of what the author calls "innate prejudice."

(c) One way to clarify an abstract term is to cite concrete examples. Does the writer do this? How many examples does he cite for each of his main divisions? Are these examples valid? Does he cite enough examples (take into account that the student had only three hours in which to write this paper)?

(d) Below is a short outline which the writer used to write his theme. Does he follow this outline? Is it an adequate outline for the writer to follow? Is it an adequate outline for the reader? Revise the outline into a "sentence" outline.

Empirical prejudice

Definition

Illustration

Verbal prejudice

Definition

Illustration

Innate prejudice

Definition

Illustration

(8) Write a paper or make a speech intended as definition of an abstract term for an audience of junior high-school students. Suggested topics:

- (a) Brotherhood of Man
- (b) One World
- (c) Democracy
- (d) Communism
- (e) Nationalism
- (f) Prayer
- (g) The Educated Man
- (h) Who Am I?

(9) Discuss the following definitions taken from an advertisement; apply the rules for definitions discussed in this chapter:

THE NEW INDUSTRIAL DICTIONARY  
SIXTEENTH REVISED EDITION

When a slave nation is called a "peoples' democracy" by its conquerors, when phrases like "special interests" and "swollen profits" are bandied about loosely at home, it becomes evident we had better be sure we know the meanings of the words we use. We had better be sure we are speaking the American language, instead of letting some foreign philosophy change our language and nation for us. Here are some American meanings, with no foreign accent to them.

*Boss*—the man or woman who buys (or if value is not there, refuses to buy) the results of our work.

*Machine*—partner of the worker. Enables him to be worth more and so earn more. If kept new and used well, will prove worker's best friend.

*Profit*—the wages of money. For generations, Americans have invested their profits in new and better machines to help a workman be worth



more; therefore, *profits* increase wages of workmen as well as wages of money.

*Se-cu'ri-ty*—What you earn by being productive, efficient, self-reliant.

*Some'thing-for-noth'ing*—(there is no such thing.)

*Stock'holder*—typical, average American man or woman. Probably 6,500,000 in number.

*Tax*—bill for services rendered you by government.

*Wage*—what a man can buy as result of his labor. The more efficiently things are made, the less they will cost. So, more efficient production raises the wages of everyone.

*Wealth*—result of labor applied to machines—i.e., *production*. Wealth is things. So to increase wealth, you need only to increase production.

—Adapted from an advertisement of Warner & Swasey in *Newsweek* (22 December 1952), p. 11. Reprinted by permission.

## 6. What Is This Chapter About?

The soundest analysis is formal analysis, which has three functions: (1) to divide or categorize, (2) to limit or qualify, and (3) to relate or to connect. When the function is to divide, the analysis is known as partition; the function of categorizing is called classification.

Three principles or standards guide analysis:

- (1) application of a consistent rule of analysis
- (2) inclusion of all elements (exhaustiveness)
- (3) clear-cut separation of parts or classes (mutual exclusiveness)

The structure of exposition reflects the speaker's analysis. If the analysis is orderly and sound, the exposition is likely to be orderly and sound. The principles of classification and division apply generally to all exposition, but there are frequently-used rules of analysis that anyone should know how to apply.

Since we live in time-space, it is only natural that human analysis of the world should reflect an awareness of time and space. Often we arbitrarily break this world into units of time or space—as though there were no connection between the two.

Analysis by time-space may be particularly applied in cause-to-effect sequences. Most causal chains are too complex to be analyzed solely by time. One event does not merely precede another in time; the first

event also has a different location from the second event. The locations of the event may be more important than the time it occurred.

Another frequently applied rule of analysis is the method of comparison—both figurative and literal. Figurative comparison has the lesser validity but may be used effectively to dramatize an idea. Literal comparison is more valid and makes exposition understandable because it proceeds from known material to the unknown.

Definition is nothing more than classification or partition. In a broad sense, all exposition is little else than definition.



## CHAPTER

# 6 In an Argument, Whose Side Is Right?

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1. What Can Argument Accomplish?  
An Argument Aims for Agreement.  
An Argument Must Be Clear in Its Aim.
2. What Is the Material for Good Argument?  
Reports of Evidence Should Be First-Hand.  
Reports Should Be Up-to-Date.  
Reports Should Be Objective.  
Reports Should Be Authoritative.
3. How Does Straight Thinking Lead to Good Argument?  
Induction Uses Individual Instances.  
Deduction Uses Assumptions.
4. How Does Crooked Thinking Lead to Bad Argument?  
Mishandling the Evidence Leads to Bad Argument.  
Relying on Emotional Appeal Leads to Bad Argument.  
Fallacious Reasoning Leads to Bad Argument.

*"I remember it was with extreme difficulty that I could bring my master to understand . . . how a point could be disputable; because reason taught us to affirm or deny only where we are certain, and beyond our knowledge we cannot do either."*

—Swift, *"Gulliver's Travels"*

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THE PROFESSOR'S PIPE gurgled as he sucked strongly on the stem and slouched deeper in his swivel chair. He stared at the blank wall above his desk, and students walking by his open door commented inwardly about the ease of the academic life.

But the professor was thinking—planning the next unit. Fleetingly he remembered that several weeks ago he had told his class that

the study and practice of exposition was a down-hill section of the road. Now he would have to tell them that a long climb marked by signs of "winding road" lay ahead.

The long climb and the winding road, by themselves, wouldn't be so bad, reflected the professor; they merely slowed things down and made the task more arduous. But he knew also that the roadside was well planted with false signposts to places with such intriguing names as *non sequitur* (the road to *non sequitur* was a four-lane highway that plunged off the edge of a cliff). The professor flirted briefly with the idea of developing his *Arguer's Progress*, but a glance at his watch showed he had only a minute before class.

As he walked down the corridor, he felt himself "turn literal" enough.

## 1. What Can Argument Accomplish?

[Begin timed reading. Exercise 12. Time started: \_\_\_\_\_]

### An Argument Aims at Agreement.

Briefly, the purpose of argument is to sway someone else; that is, a speaker tries to get his audience (1) to accept a new belief (or strengthen an old one) or (2) to take new action (or continue an old).

REASON AND EMOTION. Getting someone to accept a belief or take action means influencing him in some way. An arguer can gain such influence by appealing to his audience's power to think straight (rational appeal) or to feel deeply (emotional appeal). This means merely that any argument will contain appeals to both reason and emotion. Only as a general label, then, can an argument be classified as *rational* or *emotional*.

What kind of emphasis is preferable? If the purpose is only to get approval, an emotional approach is superior—if the audience is susceptible to emotional appeals. If the purpose is to "get at the facts" or to "prove" a contention, then an arguer will emphasize a logical approach. The answer to which is preferable depends on the character of the speaker and the type of audience.



**THE SPEAKER.** Common advice to a speaker is "Be yourself"—whatever that can mean. Being oneself may be exactly wrong for some audiences or on some occasions. The more famous one becomes, of course, the more naturally he may "be himself," because his character will be well known. Thus Franklin D. Roosevelt's salutation (My Friends, . . .) in his Fireside Chats became a trademark of his political character, just as Harry S. Truman's "plain talk" and Adlai E. Stevenson's sharp wit became their marks. A college freshman, on the contrary, is searching for his approach to life, and he is likely to find that "being himself" is different from month to month.

Over two thousand years ago, Cicero (106-43 B.C.), a Roman orator and author, advised that the speaker should appear to his audience "to be the sort of man that he wishes to appear." Cicero did not mean that one should assume a personality to fit each audience; instead, one must achieve a "dignity of life" and must "have heard, seen, and read much." In other words, how "to win friends and influence people" is not the same for everybody and cannot be easily summed up.

**THE AUDIENCE.** Since argument contains strategy, no intelligent arguer can overlook his audience. What the audience will believe or what the audience will do does not always depend on the logic of the argument, but often on prejudices, likes, and motivations.

What an audience will like or dislike is sometimes uncertain, but psychologists have studied what, in general, motivates people. One study (by D. Starch, *Principles of Advertising*) has attempted to assess the strength of certain biological and social drives and motives:

*Greatest Strength:* appetite-hunger, love of offspring, health, sex attraction, parental affection, ambition, pleasure, bodily comfort, possession, approval by others.

*Medium Strength:* gregariousness, taste, personal appearance, safety, cleanliness, rest or sleep, home comfort, economy, curiosity, efficiency, competition, cooperation, respect for Deity, sympathy for others, protection of others, domesticity.

*Least Strength:* social distinction, devotion to others, hospitality, warmth, imitation, courtesy, play or sport, managing others, coolness, fear, style, humor, amusement, shyness, teasing.

Naturally, of course, such a list cannot define every audience, but it suggests ways, at least, by which an arguer can avoid arousing the antagonism of his audience. For example, in talking to a group of teachers and parents, one would not belittle children—especially theirs—without expecting some disapproval. Or, instead of emphasizing “style” in talking to college women, one might better show how “style” will gain “approval.” A sensible arguer, in any case, will hardly wish to pick the most difficult way to change his audience’s beliefs or to get them to act.

To an extent not present in exposition, argument builds up tension between the speaker and the audience. Each continually analyzes the other. In exposition, the speaker and the audience tend to work cooperatively because both know they are dealing with “the way things are.” But in argument a barrier appears: “the way things should be.”

**GUIDEBOARD:** *The speaker should try to establish a spirit of understanding to replace the tension that usually grows in an argument. The audience should resist its first impulse either to reject or to accept the speaker’s argument; instead, the audience should say, “Let’s see. . . .”*

### An Argument Must Be Clear in Its Aim.

Just as the phrasing of a statement of purpose in exposition clarifies the discourse, so does an explicit phrasing of an argumentative proposition clarify the discussion and its preliminary analysis. By following certain criteria almost anyone can phrase acceptable propositions:

**DISAGREEMENT.** *The proposition should be arguable.* The rule is elementary, yet it is disregarded several times a day in informal argument.

Why argue when the audience agrees with the speaker? For instance, who would dispute the proposition that deaths due to car accidents should be decreased? But *how* the number of deaths should be decreased is arguable.

Again, why argue about matters of fact for which proof can be established simply? For example, why argue about the number of



people than can be seated in the Fieldhouse at a basketball game? Either someone has already counted the seats or someone ought to. Nor will the appearance of logic make a fact arguable: estimating how many people can be seated in one section and multiplying this figure by the number of sections merely seems to dignify an unarguable matter.

CLARITY. *The proposition should be clearly worded.* One should avoid too general or too abstract terms and involved phraseology.

The following proposition, for instance, is unnecessarily difficult to understand:

Because of the threat of communism to freedom-loving countries, the United States, which is the outstanding example of a democracy with a high standard of living, ought to advertise the advantages of her way of life to all Western European countries.

The proposition itself winds hazardously through phrases which support the proposition and which proclaim the virtues of America. Even after the proposition has been extracted from the tangle of words, ambiguity remains: "The United States ought to advertise her way of life to all Western European countries." What do *advertise*, *way of life*, *Western European countries* mean? If, for example, *advertise* means to continue "Voice of America" broadcasts, the proposition should contain the idea explicitly.

OBJECTIVITY. *The proposition should be objectively phrased.* An objective proposition is more likely to grow into a rational argument.

Who would expect a rational argument to develop from a proposition like:

Commercially-minded Hollywood must be convinced that the insipid plots of most present-day movies have a pernicious influence on their audiences.

Obviously, the adjectives *commercially-minded*, *insipid*, and *pernicious* reveal the prejudice of the arguer. That the discussion will be slanted and that the arguer has a closed mind seem certain.

SINGLENESSE. *The proposition should contain only one conviction.* Conviction indicates that an argument is at hand; the presence of only

one conviction indicates that the argument is narrow enough to be handled.

A proposition which violates this rule usually requires more than one argument; for example:

The public should understand that crime portrayal in movies increases juvenile delinquency and should insist on federal censorship of movies.

Actually, the idea that crime portrayal increases juvenile delinquency is a supporting reason for advocating the idea of federal censorship. In other words, what is the main argument about?

**WORTHWHILENESS.** *The proposition should be important.* This criterion is the most difficult to define because what one person considers trivial, another may regard as important. In the main, an important proposition is so judged by its audience and is capable of substantial proof beyond mere opinion. That ghosts exist would be judged an unimportant proposition to most college-educated people. On the other hand, parapsychologists investigate scientifically the possibility of clairvoyance or thought transference. A worth-while proposition for a college class will undoubtedly differ from that which satisfies a college "bull session."

**GUIDEBOARD:** Both the speaker and the audience should test the proposition for its *arguability*, its *clarity*, its *objectivity*, its *unity*, its *merit*—all of this before trying to "prove something."

[*End timed reading. Exercise 12.* Time finished: \_\_\_\_\_. Comprehension test on page 462.]

## Applications

(1) During the *United Nations Conference on International Organization*, held at San Francisco in 1945, the general group of delegates was divided into committees to consider specific problems. At one of these committee meetings (19 June 1945), the delegate from the United States made the speech printed below. Analyze it by applying the questions listed after it:



[1] Mr. Chairman, amidst the bewildering brilliance of legalistic lore, will you permit a mere layman to bring the candlelight of his humble experience before you for a moment. [2] We are nearing the close of this historic Conference. [3] The delegates and advisers of fifty sovereign nations have worked side by side with complete devotion and diligence personally and on various committees, to resolve a multitude of technical problems of vital importance to the writing of a sound and workable Charter.

[4] Since, in this great Commission and Committee meeting here today, we have been so long occupied with these individual issues, it might be well for a moment to unify our thinking by a brief survey of those sacred realities of life and destiny, out of which this Conference was born, and which endow with immeasurable importance conclusions reached by this and every other Committee. [5] It is well within the truth, I think, to say that this Conference may and probably will become the most fateful event in human history. [6] Upon the success or failure of what we do here hangs the fate, for good or ill, of all mankind. [7] We have been carried here by the inexorable tides of destiny which, from the dawn of time, have been sweeping the human race, either toward final failure and extinction, or toward the golden age of freedom, justice and peace, in which, as envisioned by the immortal Burns of Scotland, "Man to man the world o'er, shall brothers be for a' that. . . ." [8] We are here, first of all, to find ways and means to maintain peace and security throughout the world. [9] But above and beyond that most desirable objective, we are here to lay the first foundation of a new world civilization which in its international relations shall be based upon law and justice and brotherhood, rather than upon brute force.

[10] We can, in the Charter we are writing, only make a beginning. [11] It will take generations and perhaps centuries before, by trial and error, by complete cooperation among all peoples, there will be evolved the new world civilization. . . .

[12] The last court of appeal in human affairs is the moral sense and trained intelligence of the whole peoples. [13] There have been great empires in the past. [14] They are buried today beneath the dust of ages, because there came a time in their history when their moral and spiritual resources were unequal to the task of supporting their material superstructure.

[15] As we go back to our people from this great mountain-top ex-

perience of cooperation and understanding and true fellowship in this great enterprise, my message to every delegate and adviser and helper would be, "Have faith; have faith in ourselves and in our fellow men as torch bearers and builders in the new and better age that lies before us. [16] Have faith in the great immutable moral forces upon which all institutions are founded, and by which they are preserved."

[17] In this faith and in this spirit of human brotherhood, understanding, and cooperation, . . . I believe that we can go back home and ask our people to join with us in the glorious slogan, "We have seen the powers of darkness take their flight; we have seen the morning break."

(a) Appeals like pride of patriotism, love for justice, respect for heroes, sympathy for the unfortunate, love of peace, hatred of tyranny, respect for a divine power often characterize an argument with emotional appeal; are there any such appeals in this speech?

(b) Often, too, "high flown" and trite figures of speech fill an emotional argument. Are there any in this speech?

(c) Where does the proposition first appear? How many times does it appear? Is each reappearance necessary?

(d) Criticize the proposition in the light of the five criteria discussed in this chapter.

(2) Put each of the following propositions to the test of the five criteria for effective propositions listed in this chapter; which ones are not propositions?

(a) Harvard is the latest large college to de-emphasize college athletics.

(b) The difficulties existing between labor and management.

(c) "The all-out promising senators and congressmen who vowed nothing less than repeal of the NAM-T-H *Law*, but in performance attempted 'smoothy action' in an effort to cover up their *political vasectomy*, have tarred and feathered American labor voters with the most systematic backhand doublecross labor has ever suffered."—From an editorial, "We've Been Robbed!," in the *United Mine Workers Journal*, 1 July 1949.

(d) Literature students should prefer poetry to novels.



- (e) A Christian man is a good man.
- (f) Newspaper editorials have a considerable influence on their readers' opinions.
- (g) Monongalia County ranks thirteenth among West Virginia counties in number of factories.
- (h) Students must realize the value of general education and be required to spend the first two years of their college career in a general education program.
- (i) American history should be a required course for all college freshmen.
- (j) Large coal mine operators should not be allowed to wage a competitive price war which will bankrupt several thousand small mines.
- (k) The college newspaper should increase its sports coverage.
- (l) The editorial page of the college newspaper adequately discusses campus disputes.
- (m) All seats at basketball games should be sold on a "first come, first served" basis.

(3) Formulate ten propositions that follow the criteria discussed in this chapter. Choose propositions that you think you might be interested in arguing for the next few weeks.

(4) In an organized recitation, show that the propositions which you phrased for Exercise 3 are "good" ones.

(5) Criticize one of your classmate's propositions devised for Exercise 3.

## 2. What Is the Material for Good Argument?

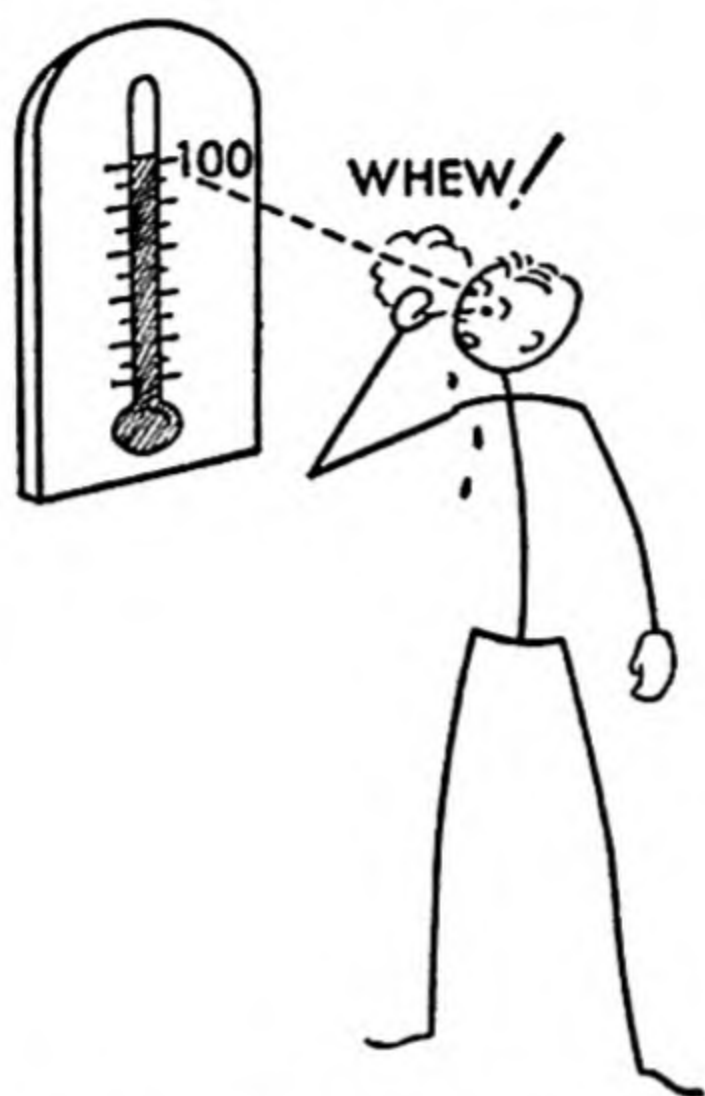
[*Begin timed reading. Exercise 13. Time started: \_\_\_\_\_*]

Basic to any argument, good or bad, is the evidence which the audience will accept.

### Reports of Evidence Should Be First-Hand.

**DIRECT EXPERIENCE.** When the official weather observer reads the thermometer at two p.m. and finds the mercury has climbed to 101

degrees, he is gathering evidence by direct experience. Probably nothing can be more convincing as evidence than direct experience. But in only a few arguments is it convenient to use.



Direct Experience May Act as Evidence.

The most convincing way of proving that the Old Glottenschmidt House is haunted is to take the skeptic who does not believe in ghosts out there at midnight so that he can, himself, see the misty figures slither down the staircase. Whether the misty figures indicate ghostly presences or phosphorescent radiation will depend on further direct experience, such as finding the phosphorus which acts as a source for the light.

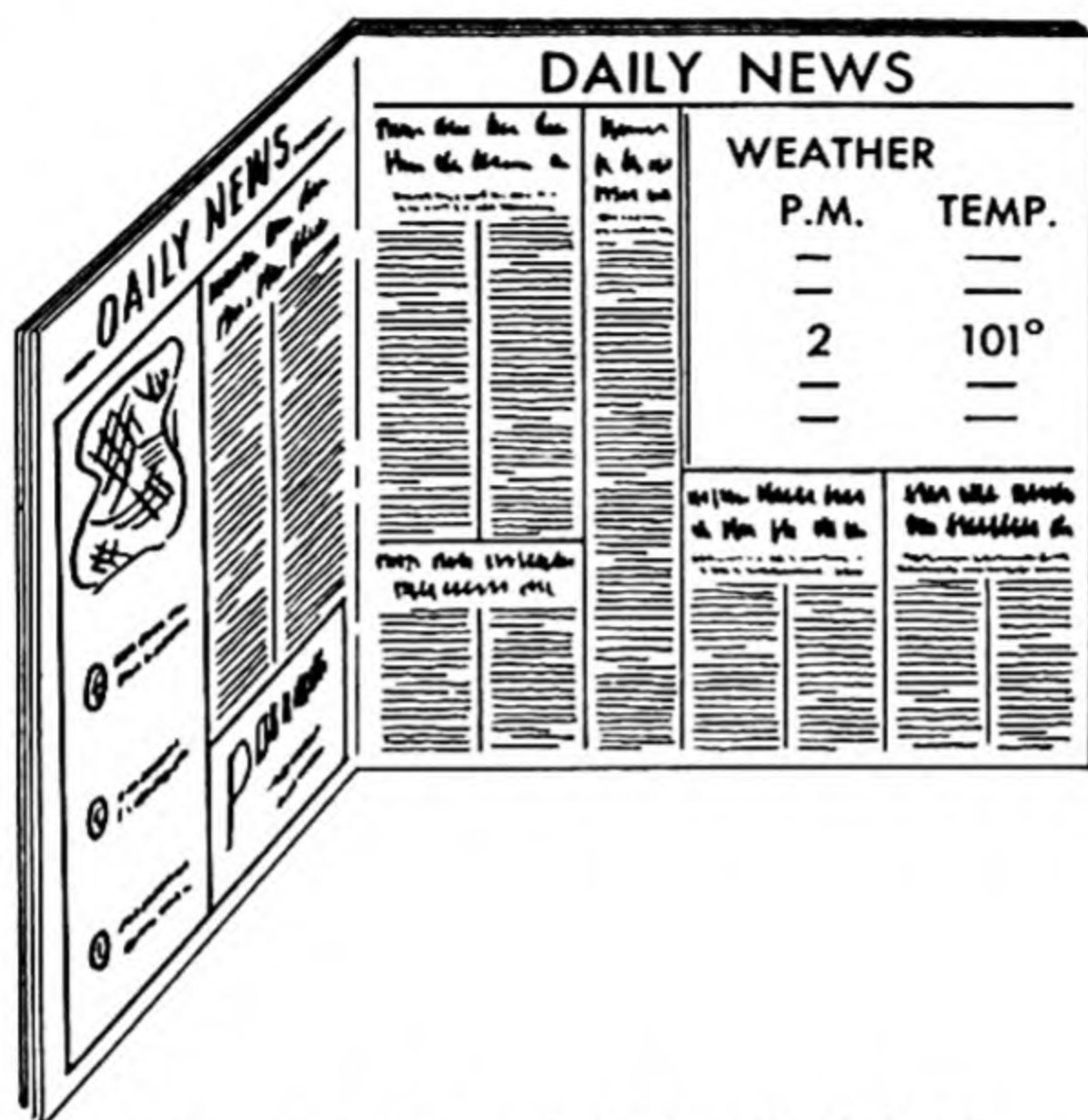
But most people who do not believe in ghosts have never bothered to disprove their existence by using direct experience.

**REPORTING EXPERIENCE.** Getting the audience to accept the evidence of direct experience is most desirable, but not always feasible. In some cases, as historical facts, the event is past and gone and can no longer be directly experienced. Then the arguer must rely on reports of experiences.

When the weather story in the *Daily News* reports that the two p.m.



temperature reading was 101 degrees, the readers accept the report—barring the possibility of a deliberately false report or, more likely, the possibility of a typographical error. Such a newspaper article is a *first-hand* report.



A First-Hand Report Is Usually Reliable.

Actually, the weather observer's notebook or official file is the first-hand report; since, however, the newspaper's story is an accurate copy of the weather observer's official file, most people would regard the account in the *Daily News* as first-hand.

When Mr. Jones reads the weather story in the *Daily News* and relays the information to Mrs. Jones at the dinner table, she receives a *second-hand* report. That is, because she has not read the *Daily News*, she receives the report of a report: "I see by the *Daily News*," says Mr. Jones at the dinner table, "that the temperature was over 100 degrees this afternoon at two o'clock."

Then, of course, Mrs. Jones may relay the report to Mrs. Smith, who will receive *third-hand* information. By this time the report may be

garbled to say, "The temperature was close to 110 degrees this afternoon." And, probably by the time Mrs. Smith tells Mr. Smith, the temperature will have reached 110 degrees without question.

Obviously, a first-hand report is preferable to a second-hand report and a second-hand report is preferable to a third-hand, simply because the lower-order reports are less likely to contain errors of transmission. In other words, on the ladder of evidence, the highest rungs are likely to be the least reliable:

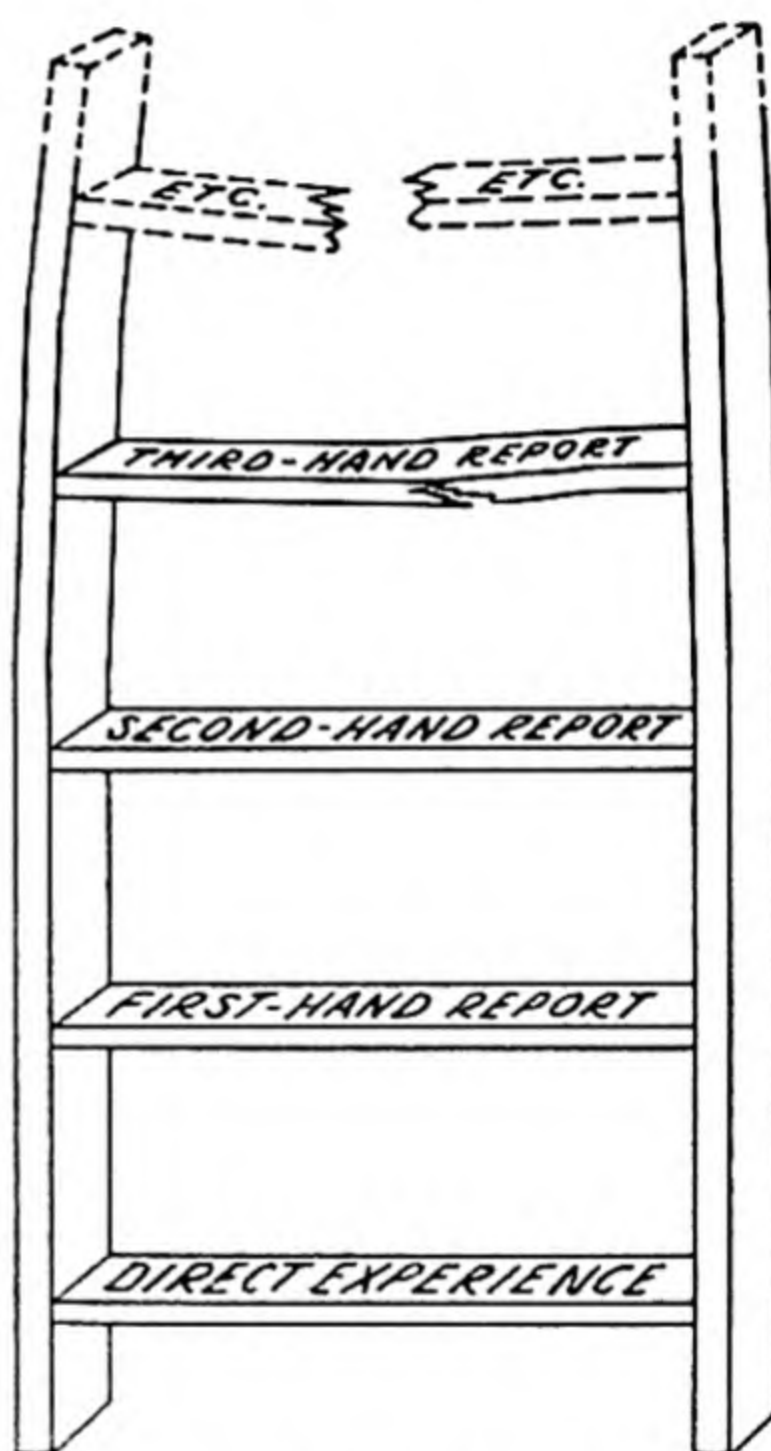
Mrs. Smith tells Mr. Smith:  
"The thermometer hit 110°  
today." Etc.

Mrs. Jones tells Mrs. Smith:  
"It was close to 110° this  
afternoon."

Mr. Jones tells Mrs. Jones:  
"The temperature at 2 p.m.  
was over 100°."

Mr. Jones reads weather  
story in Daily News:  
101° at 2 p.m.

Weather observer reads  
thermometer:  
101° at 2 p.m.



The Ladder of Evidence Is Weak at the Top.

A careful speaker in an argument will identify the source of his evidence. Unscrupulous speakers may hide this information if the source is unreliable; some are so dishonest as to fabricate evidence, making it impossible to quote the source; some are so unethical as to conjure up fake evidence and then refer to a false source. The critical



reader or listener, then, learns to ask the source of the evidence submitted.

On the ladder of evidence (see above) the first two rungs are usually the most reliable: direct experience and first-hand report. But this is an ideal that cannot always be realized. The third rung (second-hand report) is generally satisfactory. Direct experience may be too restricted to permit safe conclusions (see Section 3, Induction).

### **Reports Should Be Up-to-Date.**

**ON BEING UP-TO-DATE.** The more recent the evidence is, the more likely it is to be of value, especially if the argument is topical. Some fields change so rapidly that recentness is probably the most important criterion to apply. Jet-propelled planes, polio, and atomic energy, for example, compel experts to have up-to-date facts in aeronautics, medicines, and physics. Such contemporary issues are generally more impressive if they are discussed by contemporary experts.

**ON BEING OLD-FASHIONED.** So-called timeless or universal topics, however, do not suffer from the opinions of ancients. Even modern man leans on the wisdom of Aristotle and Plato in philosophy, ethics, and esthetics. Literary critics still quote Longinus and Horace. And surely Jesus Christ, Mohammed, and Gautama Buddha have not been displaced in their respective religions because of their antiquity. But one would hardly go to Aristotle for the latest theories in natural science; similarly, Ptolemy as an astronomer is out-moded, and Sir Thomas Browne has lost his reputation as a doctor and acquired one as a literary stylist.

### **Reports Should Be Objective.**

**SLANTED REPORTS.** If the recorder of facts has a bias, he may consciously or unconsciously withhold certain evidence or arrange it in an order to fit his prejudices. This criterion guides the search for facts or tests the acceptance of them.

Modern advertisers fill the pages of magazines and newspapers and load the air-waves with "facts" discovered by "independent surveys." Yet the critical reader and listener is rightly skeptical that the adver-

tiser's incentive to sell his product does not overbalance his objectivity: when an advertiser records facts which might decrease the sale of his products, then one might suspect that the millennium of advertising objectivity will have been reached.

Because generally they have no "axe to grind," one may rely on the objectivity of such facts-gatherers as federal bureaus, non-partisan governmental committees, scientifically directed polls, and scholarly researchers.

**TESTIMONIALS.** Although Frank "Fence-Buster" Fidalucci, champion home-run hitter of the major leagues, asserts in an advertising comic strip that chewing Red Eye tobacco relaxes him in the tense moments of a close baseball game, one can suspect that the fee he received for his testimonial is even more conducive to relaxation.

Ulterior motives, like being paid, do not alone lead to a loss of objectivity. Long familiarity in a given field almost inevitably leads to prejudice: an air force general regards the air force as more vital than the army or the navy; a Republican swears by the platform of his party, while the Democrats swear at it; a Protestant looks hopefully at his own chances of going to heaven, but he thinks Jews and Catholics will not be so lucky. So it goes, until one is probably safest to assume that "there ain't no such animal" as an unbiased testimonial.

## **Reports Should Be Authoritative.**

**RELATIVE AUTHORITY.** Within any group of persons someone is an "authority" on something. In an English class, for instance, the instructor is undoubtedly the authority on how to write, but one student may be the authority on how to home-cure bacon, still another on how to sew in zippers. Every student will probably know more about one subject than any other person in the room. On that subject, in that class, he can speak with authority.

What makes an authority? If one's colleagues regard him as expert in a field, he becomes an "authority." Being an authority is a matter of degree: an international reputation as an expert is naturally more impressive than national repute. In an argument the best authority to quote is one who has had first-hand access to the facts and has proved



that his information is up-to-date and objective. Such an authority should show that he has carefully drawn his inferences and conclusions (see Section 3: Induction and Deduction). If he has not, he should lose his qualifications as an expert.

**THE AUTHORITY OF GENERAL ACCEPTANCE.** Some evidence is so widely accepted that most people no longer feel the necessity of testing or of quoting the source. At some time, of course, some one has undoubtedly tested these sources and we accept the reports unqualifiedly. For example, who would challenge these facts:

(1) Columbus first came to America in 1492.

(2) Abraham Lincoln was the president of the United States during the Civil War.

(3) The world is round.

Often adages, unwritten laws, and traditions tend to fix evaluation of evidence in patterns that accept or reject. Accordingly, "boys will be boys" justifies mild vandalism. Youthful dissipation becomes more acceptable under the label of "sowing wild oats." "Facing the realities of life" explains away the discrimination and snobbery practiced by some college fraternities and sororities. Reporting the violation of a law by a member of the group is "squealing"; reporting a similar violation by a non-member, however, is "good citizenship." For high-school seniors, truancy is not a violation under the label of "Skip Day." Breaking down the rival's goal posts on Tuesday morning is grounds for arrest; doing it Saturday afternoon in the flush of victory is traditional.

Relying on these ready-made interpretations may easily win approval for an argument, but it closes both the speaker's and the audience's minds to facts and to fresh approaches which may result in more beneficial action or beliefs. The wise person knows that much of his life must conform to public opinion, but the critical reader or listener refuses to accept "public opinion" as an only guide.

**GUIDEBOARD:** A careful speaker anticipates the critical audience's insistence on knowing the source of the evidence presented: that *reports should be first-hand, recent, objective, expert.*

[End timed reading. Exercise 13. Time finished: \_\_\_\_\_. Comprehension test on page 464.]

## Applications

(1) Below appear various pieces of evidence, along with their sources. Test the reliability by the four criteria discussed in this section.

(a) Paul H. Douglas, Democratic Senator from Illinois: "After studying the Tennessee, Columbia, and Colorado river basins on the spot, I submit that the problems of such rivers are integral and that they have to be treated as a whole."

(b) R. I. Throckmorton, former Dean of Agriculture, Kansas State College, in an advertisement of the New York Life Insurance Company, published in *Country Gentleman*: "... the average *net* annual income for a group of about a thousand farmers we surveyed in 1951 was about \$6,200 after taxes."

(c) Jos. Schlitz Brewing Co., Milwaukee: "People are proud to be seen drinking or serving Schlitz. It speaks well for their good taste."

(d) Dr. Loh Seng Tsai, psychologist at Tulane University, after training a rat to reach food by going through a door with two, and only two, pictures on it: Lower animals are capable of reason, of forming abstract ideas, in this case of "twoness."

(e) Zsa Zsa Gabor, in the midst of getting a divorce from George Sanders (her third husband) and in the midst of insisting that Porfirio Rubirosa (who was about to marry his fourth wife, Barbara Hutton, who had been married previously five times) loved her: "A man only beats a woman if he loves her."

(f) *Printer's Ink*, trade magazine for publishers: "Between 1938 and 1946 more advertising dollars were spent for radio than for magazine advertising."

(g) U. S. Department of Labor, quoted in *Information Please Almanac*: The average earnings of the worker in the soft coal industry was \$73.07 for 38 hours a week in 1949; for the same period the average earnings of the worker in the hard coal industry was \$54.50 for 29 hours a week.



(h) Democritus, ancient Greek philosopher: All matter is composed of small, indivisible particles called atoms.

(i) Alice Adams, a college freshman: "According to the *American College Dictionary*, West Virginia has twenty colleges and universities: Texas has ninety-four. One can conclude, therefore, that Texans are better educated."

(2) Evaluate one of the following as a reliable source of general information. Use the same criteria you applied in Exercise 1 above:

- (a) *Columbia Encyclopedia*
- (b) *Encyclopedia Americana*
- (c) *Encyclopaedia Britannica*
- (d) *Lincoln Library of Essential Information*
- (e) *New International Encyclopedia*
- (f) *The World Book Encyclopedia*

(3) Examine the biographical references in your college library. Select a half dozen of those you consider would make the most reliable sources. Also select a half dozen of the least reliable. Report your choices to the class.

(4) Are there any differences among the following yearbooks if they are judged by the criterion of up-to-dateness?

- (a) *American Yearbook*
- (b) *Information Please Almanac*
- (c) *New International Yearbook*
- (d) *Statesman's Yearbook*
- (e) *World Almanac*

(5) In your college reference library find at least one reliable special encyclopedia for each of the following:

- (a) American history
- (b) Agriculture
- (c) Art
- (d) Music
- (e) The Bible
- (f) Religion
- (g) Education

- (h) Chemistry
- (i) Science
- (j) Engineering
- (k) American literature
- (l) English literature

(6) In Exercise 3 of the Applications in Section 1 of this chapter, you formulated ten propositions you would be willing to argue. Find at least five reliable sources of information you could use to decide whether you would uphold or deny one of the propositions.

(7) Examine the comment of some public figure quoted in a recent news story. Evaluate its reliability.

(8) Listen critically to a radio or television "public forum" program. How often do members of the group quote the source of their evidence? Do the members ever argue about the reliability of the sources? To what extent do the members seem aware of criteria for judging the reliability of sources?

### 3. How Does Straight Thinking Lead to Good Argument?

In general, all reasoning falls into two kinds, according to the method of using evidence: (1) **induction**, or drawing "tentative" conclusions from individual pieces of evidence, and (2) **deduction**, or drawing "certain" conclusions from accepted statements (**premises**). Although in actuality induction and deduction work together, we can best understand the processes by examining each separately. Only another book on logic could fully explore the pitfalls of inductive and deductive reasoning; here we can examine logic for everyday use only—leaving most of the technicalities to logicians.

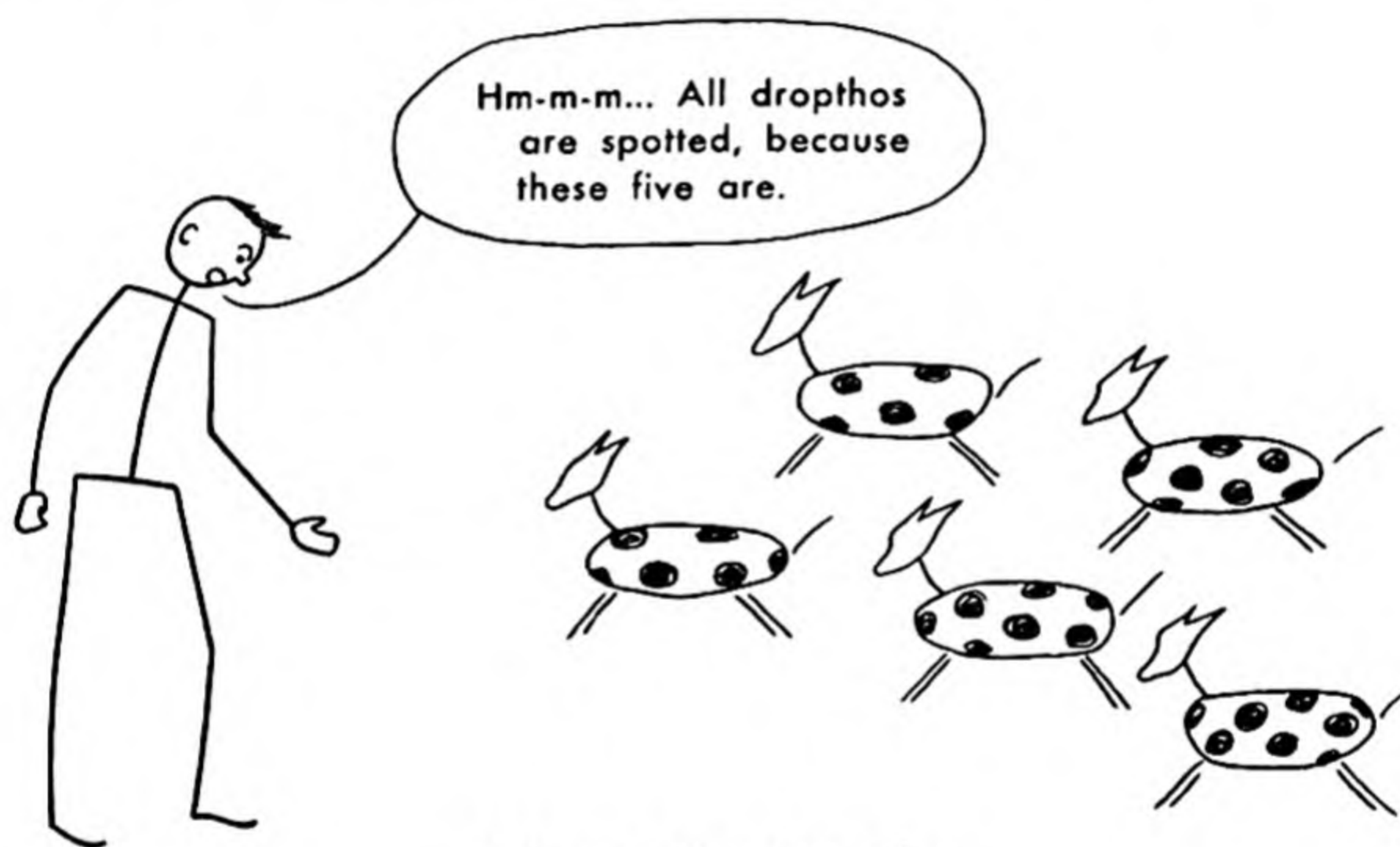
#### Induction Uses Individual Instances.

**INDUCTION AT WORK.** The college freshman who knows an absent-minded professor of chemistry may, through a process of induction, arrive at several conclusions:



- (1) All professors of chemistry are absent-minded.
- (2) All professors of science are absent-minded.
- (3) All professors are absent-minded.

These conclusions happen to be equally bad, but the method is illustrative. A *limited number of individual instances* (in this example, one professor of chemistry) act as evidence for inferring something about *all, many, or most* of the members of a class. Thus, one may observe that five members of a group exhibit the quality of X-ness and conclude that therefore all members of the group exhibit X-ness:



Induction Uses Examples.

These examples show that an inductive conclusion may be highly uncertain; the most that one can say for it is that it *might* be true. The aim of induction should be the truth, and there are ways of decreasing the uncertainty of an inductive conclusion and therefore increasing the probability of its truth.

**TESTING INDUCTIVE CONCLUSIONS.** Although all inductive conclusions can only be tentative, some are more valuable as proof than others. The soundest inductive conclusions follow certain rules of inference:

(1) *Is the evidence relevant to the conclusion?* Only evidence which relates to the conclusion can be admitted to an argument. Conveniently enough, courts of law have a judge to decide what is relevant and what is not, but in an ordinary argument the speaker and the audience must be their own judges. Sometimes evidence which at first glance seems irrelevant becomes important under closer scrutiny; then the argument over the conclusion may be temporarily side-tracked in favor of an argument over the relevancy of some piece of evidence.

For example, in 1953 a widely known racetrack owner who had been charged with income tax evasion faced deportation as an alien. A properly recorded certificate of birth would be the most relevant evidence for believing he had been born in the United States and was not, therefore, an alien. In the absence of a birth certificate he presented evidence which might seem irrelevant, a marriage license which showed an American birthplace. Not to be outdone, the prosecutor produced the license of another marriage to prove a Greek birthplace.

At such a point, two contradictory conclusions explained the evidence equally well. To avoid the dilemma, someone either had to revise the conclusions or had to search for more evidence.

(2) *Is there enough relevant evidence to warrant the conclusion?* Generally, the conclusion that most simply explains the evidence is the best, but some conclusions seem to be the simplest explanation only because there is insufficient relevant evidence or background information.

The old violin found in the dust of the attic may have the label "Stradivari," and the simplest conclusion may seem to be that it is a product of the famous Italian violin maker of the eighteenth century. But experts on violin making know that more relevant evidence than apparent age and a label are necessary. Actually, the simplest conclusion is that the violin is not a Stradivari. More likely, it is one of the instruments left at his death in 1737, but finished by his students and supplied with his label—either that or an out-and-out "fake." An expert would accumulate further evidence about form, construction, tone, and power before deciding that the violin is a Stradivari.



Or suppose the president of Western College has agreed to add two more days to Easter vacation if the students will agree to a two-day longer Spring term. He can step outside his office and ask the first ten students he sees what they would like. If nine out of ten agree to his condition, he may conclude that ninety percent of the student body would agree with these ten. But ten students out of a total of 3,000 hardly fulfill the criterion of sufficient relevant evidence. Instead, the president decides to ask only those students who attend ten o'clock classes on Wednesday; he knows that these classes enroll almost two-thirds of the student body. Asking 2,000 students his question, he decides, will give him a large enough **sample**.

A sample as large as two-thirds of the total is unusual in most cases of fact-gathering. Statistical experts have carefully derived formulas which enable them to use samples of less than one percent, but such small samples must closely fulfill other criteria. Examining all of the instances before reaching a conclusion is best, but such an ideal exists only when the total number of the instances is so low that a complete canvass is both possible and feasible.

(3) *Is the relevant evidence representative of the total evidence?* A sample which is typical can be relatively small and still yield a sound conclusion. One can determine the butterfat content of a 500-gallon tank of milk by mixing the liquid thoroughly and using only a few tablespoonfuls as the sample: the mixing assures that such a small sample is typical of the whole tank. Then if the small sample contains four percent butterfat, the whole tankful contains four percent butterfat.

Unfortunately, in most distributions, the individual instances cannot be so easily mixed. Senator Gefuhl, for instance, may wish to know how to vote on a proposed Anti-vivisection Bill, so he asks his constituents to write and telegraph him. The state chapter of the Anti-vivisectionists of America decides to bombard him with letters to vote "yes." If Senator Gefuhl decides that this flood of mail represents the "voice of the people," he sadly neglects the criterion of a typical sample. To satisfy such a criterion his sample should contain the same per-

centage of farmers, school teachers, bankers, housewives, etc., that the whole state has.

Random sampling (that is, giving all instances an equal chance to be selected, as in the milk test) is satisfactory when the investigator has no reason to believe that such "haphazard" choosing will result in a non-typical sample. Otherwise, the investigator should use scientific sampling (like that which Senator Gefuhl ought to have used) to assure a cross-section.

(4) *Does the evidence which affirms the conclusion significantly outweigh the negative evidence?* If one flips a coin a thousand times and gets 505 heads and 495 tails, the sample contains 505 instances of affirmative evidence and 495 instances of negative evidence. In other words, the affirmative evidence makes up 51 percent of the sample of flipped coins, and the negative evidence makes up 49 percent. But the preponderance of evidence in favor of heads is too small to justify even such a cautiously worded conclusion as, "If one flips a coin, the chances are very slightly in favor of the flip's turning up a head." Since the affirmative instances do not significantly outweigh the negative, the soundest conclusion would be, "The chances are 50-50 that a flipped coin will turn up heads."

Suppose, however, that one drops a stone a thousand times and notes that in every instance the stone falls to the ground; in other words, the affirmative instances make up the whole sample. A sound conclusion would be, "Stones that are dropped will fall to the ground, if no other force is brought to act on them." The sample contains no negative instances and it seems inconceivable that any sample would.

The key phrase in this criterion is "significantly outweigh." To tell what this means would require intensive training in statistical methods. The best that most of us can do is to apply common sense by, first, remembering that a sample should fulfill this criterion and, second, refusing to be "taken in" when it is obviously being violated.

(5) *Does another conclusion explain the evidence better?* When one conclusion fails to explain the evidence properly, another may.

As in the case of the Stradivari, often a better conclusion is simpler



than the original being tested. A simpler one is usually *more probable* than a complicated one. Knowing that Stradivari probably did not make more than 1500 violins all together (this additional evidence shows that the original conclusion is unlikely to be true) and that most of them have been located leaves only a remote possibility that the violin is a genuine Stradivari.

Further, a better conclusion *explains more evidence*. Thus, the revised theory that our violin is *not* a Stradivari covers the facts in the preceding paragraph, but the original conclusion that the violin *was* a Stradivari does not cover those facts.

Third, a better conclusion *contains less investigator's prejudice*. Bias may lead to slighting some of the evidence: someone who finds an old violin in his attic may wish so sincerely that it is a Stradivari that he pays little attention to contrary evidence. An objective investigator, however, would either let the evidence "speak for itself" or submit the evidence to expert interpretation.

**STRENGTH OF INDUCTION.** Induction is a process of observation of facts and discovery of a "truth." Discovering inductive truth is far from easy and is somewhat discouraging because, at best, it can only be tentative. But induction helps us to uncover new knowledge. A child uses it, for example, when he observes his dog and then makes conclusions about all or most dogs. Induction is "natural"; human beings could not dispense with it even if they wanted to, but they can use it better than they usually do.

**GUIDEBOARD:** A careful speaker anticipates the critical audience's insistence (1) on a *conclusion that best explains the evidence* and (2) on evidence which is *relevant, sufficient, representative, and conclusive*.

## Deduction Uses Assumptions.

Formless or hidden deduction occurs everywhere: in advertisements, in radio commentaries on the news, in sermons, in speeches before the United Nations, in college classrooms and dormitories, in formal essays, in drugstore booths. . . . Although deduction does not produce

new truths in the way that induction does, with it one can more fully express an idea already contained by implication in given statements (called premises). Since these premises are generally assumptions or principles, deduction provides a short-cut in arguing or learning. But a deductive conclusion can only be as true as its premises.

**DEDUCTIVE ORDER.** Deduction requires more than one statement, including one (the conclusion) which can be inferred from the others (the premises).

A proper inference requires logical reasoning so that the conclusion necessarily follows (notice: this says nothing about the truth of the conclusion). An unsound inference is the result of illogical reasoning so that the conclusion does not follow (such a conclusion is a *non sequitur*, Latin for "it does not follow").

Allowing *non sequiturs* can be dangerous in an argument:

A.

*Premise:* Your skin is a different color from mine.

*Conclusion:* You are inferior to me.

B.

*Premise:* You don't go to my church.

*Conclusion:* Your beliefs are wrong.

In each of these deductions, the premise does not imply the conclusion; therefore the reasoning is not valid.

In the following deduction, however, the conclusion explicitly expresses what the premise implies; therefore the reasoning is valid:

*Premise:* Anyone wanting to be graduated from Gohunkus College must take a foreign language.

*implies*

*Conclusion:* If you haven't taken a foreign language, you can't be graduated from Gohunkus College.

This is the simplest kind of deductive inference: the conclusion can be inferred from only one premise.

**USING STANDARDS AS PREMISES.** In most arguments the deduction is



not so simple or clear-cut. In criticism, for example, the arguer may have several standards (assumptions or premises) to apply in order to arrive at a judgment (hypothesis or conclusion).

The farmer who is trying to sell a pig argues, "This is a fine animal," which has the form of a reporting statement. But the buyer cannot verify it because he does not know what standards the farmer applies to reach his conclusion. The buyer may test the farmer's conclusion by setting up certain assumptions as premises and by requiring that these premises imply the farmer's conclusion: "I want to buy this pig to eat. I have found that a 'fine animal' for this purpose will have a carcass of about 30 inches with a little over 1½ inches of fat on the back; the live pig should weigh between 200 and 240 pounds." If both the farmer and the buyer can agree on these premises, they are more likely to come to an agreement about the quality of the pig. If they do not agree on the premises, they are not likely to agree on the conclusion.

A more formal order for the deduction concerning the pig's quality would be:

*Premise:* A "fine animal" should

- (a) weigh between 200 and 240 pounds,
- (b) have a carcass of about 30 inches,
- (c) have over 1½ inches of fat on its back.

*Premise:* This pig fulfills the assumed standards ("proved" by weighing and measuring the pig).

*Conclusion:* This pig is a fine animal.

This arrangement clarifies the order of the deduction and is an aid to valid reasoning. This particular form of deductive inference is called a **sylogism**: one can infer the conclusion from two premises, a **major premise** and a **minor premise**.

USING THE SYLLOGISM. Hardly ever will a speaker use the syllogism in exactly the form shown above. That is, the syllogism seldom appears as an organizational device for an argument. Instead, one uses it as an analytical tool: writers and talkers to straighten out their reasoning before they present their conclusions, readers and listeners to straighten

out the reasoning of writers and talkers who have neglected straight thinking.

Understanding the syllogism allows one to clarify confused thinking, to complete a partial or implicit train of thought, and to correct faulty logic.

**THE MAKE-UP OF A SYLLOGISM.** A syllogism is a particular form of deduction which contains only three statements. Each statement consists of two terms—subject and predicate. In the whole syllogism appears a total of only three different terms, and each term appears twice in the syllogism:

College graduates are educated persons.

You are a college graduate.

Therefore you are an educated person.

One of the three terms acts as a pivot for the syllogism: we call it the **middle term** and require that it appear once in each premise (therefore it cannot appear in the conclusion). In the sample syllogism, the middle term is *college graduate(s)*.

Another term must appear in one of the premises and in the predicate of the conclusion. We call it the **major term**, and the premise in which it appears accordingly becomes the major premise. In the sample syllogism the major term is *educated person(s)*.

A third term must appear in one of the premises and in the subject of the conclusion. In the sample syllogism it is *you*, which becomes the **minor term** and as such names its premise, the minor premise.

**TESTING THE LOGIC OF A SYLLOGISM.** The mechanics of a syllogism run by fine gears called **rules of validity**; if one follows these rules, a conclusion must be logically deduced. Of the seven rules listed here, the first two are probably the most important, the hardest to understand, and the most often violated; if the last five are forgotten, the first two should not be.

(1) *The middle term must be distributed at least once.* A term can be either **distributed** or **undistributed**. If a term is distributed, it refers to *all* individuals of a group; if a term is undistributed, it refers



to only a *part* of the individuals of a group. In *All officers of the Student Council are upperclassmen* the subject is distributed because it refers to the whole group of officers, but the predicate is undistributed because it does not refer to the whole group of upperclassmen. If, however, we have *Most of the officers of the Student Council are upperclassmen*, neither subject nor predicate is distributed, so neither could serve as middle term in a syllogism:

Most of the officers of the Student Council are seniors.

Mary and Jane are officers of the Student Council.

*does NOT imply*

Therefore Mary and Jane are seniors.

The syllogism is invalid because the middle term is not distributed.

(2) *If a term has not been distributed in one of the premises, it cannot be distributed in the conclusion.* If, for example, the minor term is undistributed in the premise, one cannot distribute it in the conclusion:

Only dopes study logic.

I've found that most philosophy students are dopes.

*does NOT imply*

That's why philosophy students study logic.

This syllogism is invalid because the minor term, *philosophy students*, is undistributed in the premise but is distributed in the conclusion.

(3) *At least one of the premises must be affirmative.* In other words, with two negative premises one cannot draw any conclusion:

None of our propeller-driven planes are equal to Russian MIG's.

Not all of our jet planes are equal to Russian MIG's.

*implies*

Therefore . . . NOTHING!

The first statement is called a **universal negative** statement, because it excludes all of our propeller-driven planes from equality with Russian MIG's. The second statement is called a **particular negative** statement because it *excludes* only a *part* of our jet planes from equality

with Russian MIG's. Similarly, a universal affirmative statement includes all (All of our jet\*planes are equal to Russian MIG's), and a particular affirmative statement *includes* but a *part* (Some of our jet planes are equal to Russian MIG's).

(4) *If a premise is negative, the conclusion must be negative.* Or, one cannot infer an affirmative conclusion when one of the premises is negative.

Since the major premise in the following syllogism is negative, the conclusion is properly negative:

Football players are athletes.

Athletes are not clumsy.

Therefore football players are not clumsy.

(5) *If both premises are affirmative, the conclusion must be affirmative.* That is, trying to prove a negative conclusion from affirmative premises is invalid:

All girls are good students.

All good students are a joy to their instructors.

Therefore girls don't need to be taught.

(6) *At least one of the premises must be universal.* In other words, if both premises are particular, one cannot draw any conclusion:

Some poor students are illogical thinkers.

Some poor students are poets.

*implies*

Therefore . . . NOTHING! . . .

Certainly "poets are illogical thinkers" is not implied.

(7) *If one premise is particular, then the conclusion must be particular.* That is, two universal premises cannot yield a particular conclusion. This is illogical:

All girls are good students.

All good students are a joy to their instructors.

Therefore some girls are a joy. . . .





(2) As we have just seen, the conclusion of one syllogism may become the premise of another in a chain of syllogisms. Then, such derived premises must come from *true* conclusions.

(3) Some premises just do not deal with truth. Instead they are definitions or classifications and become semantic problems; for example:

Those participating in intramural sports are athletes.  
 Chess players participate in intramural sports.  
 Therefore chess players are athletes.

Because the first premise is a definition, the conclusion is a definition and is just as true as any definition is.

(4) We may establish the truth of some premises by induction: the conclusion deduced, therefore, is as tentative as the premises.

By this time the quotation marks which appeared around *tentative* some pages back to describe inductive truth and around *certain* to describe deductive truth should be apparent.

**GUIDEBOARD:** After testing the validity of his conclusions, the speaker should *test the truth of his conclusions*. Conclusions must be both valid and true to contribute to good argument. The audience cannot rely on the speaker to obey this rule: any speaker is likely to make a mistake: therefore, the *audience must apply the rule too*.

## Applications

(1) Below are three columns of words identifying ways of spelling the words during the main periods of the English language. With these words as evidence, carefully phrase the major spelling change which these words illustrate. Your method must be inductive and the statement tentatively true—why?



OLD ENGLISH	MIDDLE ENGLISH	MODERN ENGLISH
<i>fæder</i>	<i>fader, feder</i>	father
<i>glæd</i>	<i>glad, gled</i>	glad
<i>wæs</i>	<i>wasse, wes</i>	was
<i>wæter</i>	<i>water, watir</i>	water
<i>hwæt</i>	<i>what, whatte, whæt</i>	what
<i>hærfest</i>	<i>harvest, hervest</i>	harvest
<i>þæt</i>	<i>þæt, that</i>	that

(2) Phrase conclusions that can be safely induced from the evidence contained in the two lists of words below:

(a) about the change in spelling from the Old English initial *þ* to Modern English;

(b) about the change in pronunciation from the Old English initial *þ* to Modern English;

(c) about the change in pronunciation from the Old English medial *þ* (in the middle of a word) to Modern English;

(d) about the Old English equivalent of Modern English *wh*;

(e) about any other change in spelling for which you think there is enough evidence to indicate a tendency.

OLD ENGLISH	MODERN ENGLISH	OLD ENGLISH	MODERN ENGLISH
<i>hweder</i>	— whether	<i>eall</i>	— all
<i>þa</i>	— the	<i>hweoles</i>	— wheels
<i>þoht</i>	— thought	<i>whilc</i>	— which
<i>gealla</i>	— gall	<i>fæder</i>	— father
<i>hwil</i>	— while	<i>hwit</i>	— white
<i>þider</i>	— thither	<i>fealu</i>	— fallow
<i>eax</i>	— axe	<i>hwa</i>	— who
<i>þah</i>	— though	<i>þenges</i>	— things
<i>modor</i>	— mother	<i>earm</i>	— arm
<i>earc</i>	— ark	<i>hider</i>	— hither
<i>hwider</i>	— whither	<i>hwam</i>	— whom

Disregard the small number of instances in your sample, but test your conclusions by the other criteria of sound inductive reasoning.

(3) What conclusions can you draw from each of the following tables? Arrange the conclusions for each table in the order of their "certainty." Of all of the conclusions, which two do you think are the most certain? Defend your choice with the criteria for testing inductive conclusions.

## A

PERCENTAGE OF LITERACY AMONG AMERICANS, BY DECADES

YEAR	PERCENTAGE
1890	87
1900	89
1910	92
1920	94
1930	95
1940	96
1950	97

## B

NUMBER OF DAILY NEWSPAPERS IN THE UNITED STATES

YEAR	NUMBER	CIRCULATION
1888	1442	4,500,000
1900	2120	9,300,000
1914	2442	25,400,000
1920	2042	27,700,000
1930	1942	39,500,000
1940	1878	41,100,000
1949	1781	52,200,000

—The above tables adapted from Wilbur Schramm, *Mass Communications* (Urbana: University of Illinois, 1949), p. 547.

(4) At the beginning of Chapter III of Arthur Conan Doyle's *A Study in Scarlet*, Sherlock Holmes explains to Dr. Watson why a man across the street had to be a retired sergeant of marines:

"Even across the street I could see a great blue anchor tattooed on the back of the fellow's hand. That smacked of the sea. He had a military carriage, however, and regulation side-whiskers. There we have the marine. He was a man with some amount of self-importance and a certain



air of command. You must have observed the way in which he held his head and swung his cane. A steady, respectable, middle-aged man, too, on the face of him—all facts which led me to believe that he had been a sergeant.”

“Wonderful!” Dr. Watson ejaculated.

Do you agree with Dr. Watson’s estimate of Holmes’s reasoning? Why? Both Holmes and Watson call this deduction: do you agree?

(5) Getting your facts from some reliable yearbook (see Exercise 4, Section 2 of this chapter), draw conclusions which will affirm or deny one of the propositions you formulated in Exercise 3, Section 1, of this chapter. Write a paragraph which includes as much of the data as you think necessary to help your conclusion. Make clear that your paragraph takes one side of the proposition.

(6) Be prepared to present the material of Exercise 5 in a short speech.

(7) Evaluate another student’s paragraph or speech prepared for Exercise 5 or 6 for soundness of inductive logic.

(8) Below are four sets of facts with various conclusions that explain the evidence. In each case show why one conclusion is best:

#### CASE 1

Evidence: Bill, who sits next to you in American History 52, has not appeared in class for the last week.

A: Bill has dropped out of school.

B: Bill’s father died.

C: Bill has gone on a “bender.”

D: Bill is sick.

#### CASE 2

Evidence: Mary’s name did not appear on the pledge list of any sorority.

A: Mary could not afford the initiation fee.

B: Mary’s mother is not a sorority woman.

C: Mary is too awkward socially.

D: Mary is not interested in joining a sorority.

### CASE 3

Evidence: "Stretch" Hihipps, one of the centers of the basketball team, usually plays half of every game, scoring about equally with the other center. In the last three games, Stretch has been suspended for breaking training. The team lost the last three games.

A: The team can't win without Stretch.

B: There is dissension on the team.

C: The coach's system is too rigid to cope with emergencies.

D: The last three teams have been too strong.

### CASE 4

Evidence: "Stretch" Hihipps, one of the centers on the basketball team, usually plays half of every game, scoring about equally with the other center. The team has lost the last three games. For these games, Stretch has been suspended for breaking training. The other center has since scored about twice as many points as he usually does. The whole squad signed a letter in which they defended the coach's suspension of Stretch, which had been criticized by a local sportswriter. The last three games were played with the conference leaders.

A: The team can't win without Stretch.

B: There is dissension on the team.

C: The coach's system is too rigid to cope with emergencies.

D: The last three teams have been too strong.

(9) Below are partial syllogisms with conclusions missing. Following the rules of validity for testing a syllogism, draw the proper conclusion for each set of premises that validly imply a conclusion.

(a) Everyone living at Cresthill is a Gohunkus student.

One of the residents of Cresthill is Sam Smith.

Therefore \_\_\_\_\_.

(b) All men are mortal.

All dogs are mortal.

Therefore \_\_\_\_\_.



- (c) Everyone who studies logic is a dope.  
All philosophy students study logic.  
Therefore \_\_\_\_\_.
- (d) All officers of the Student Council are upperclassmen.  
Mary and Jane are upperclassmen.  
Therefore \_\_\_\_\_.
- (e) No officer of the Student Council is a freshman.  
Mary and Jane are officers of the Student Council.  
Therefore \_\_\_\_\_.
- (f) Mary and Jane are officers of the Student Council.  
Mary and Jane are sophomores.  
Therefore \_\_\_\_\_.

(10) By supplying the proper missing premise, each of the conclusions below can be logically deduced. What rule of validity gave you the clue for supplying the proper premise?

- (a) All men are created equal.

\_\_\_\_\_  
Therefore all Americans are created equal.

- (b) \_\_\_\_\_.

Americans are endowed with the rights of man.

Therefore Americans are endowed with the rights of life, liberty, and the pursuit of happiness.

- (c) Governments which destroy the rights of men should be abolished.

\_\_\_\_\_  
Therefore English government of the American colonies was abolished in the eighteenth century.

- (d) \_\_\_\_\_.

America instituted a new government in 1775.

Therefore Americans secured their rights in 1775.

(11) Construct formal syllogisms out of the following statements. Is the logic used to reach the conclusions valid? Are the conclusions true?

(a) Every day two million people drink Pep-O-Fizz. You, too, can skip that p.m. slump with Pep-O-Fizz.

(b) Miss Roxanne Smyth is making wedding plans. Her angel-soft skin reveals her true shining self. She uses Softo-Zephyr Skin Refresher. (Note: construct two syllogisms.)

(c) In the most exclusive men's clubs of Gohunkus City you'll find the cosmopolites drinking Lord Manor-Castle's Bonded Bourbon.

(d) Discriminating taste demands Sour Mash of Calabash. At your next exclusive soiree serve Sour Mash of Calabash.

(e) "Killer" Kelly has gone undefeated in forty-five heavyweight bouts. "Killer" is going to vote the straight Demopublican ticket in the next election.

(12) The rules of validity so carefully govern the logic of syllogisms that one can actually construct a syllogism machine out of paper: see Martin Gardner's "Logic Machines" in *Scientific American*, March 1952, pp. 68-73. Construct a demonstration model and explain it to the class.

(13) (a) In a short speech criticize the logic of some advertisement found in a popular magazine. Construct formal syllogisms for each advertisement and point out what a wary reader must be careful of. Is the logic faulty? Are the premises false? (b) In a similar criticism, choose an advertisement with faulty inductive logic.

#### 4. How Does Crooked Thinking Lead to Bad Argument?

[Begin timed reading. Exercise 14. Time started: \_\_\_\_\_]

All arguments have weaknesses. In a formal debate, these weaknesses often fall under attack in the *rebuttal*. In less formal arguments, however, we refute or "disprove" an argument as best we can: in a conversation we interrupt one another without ceremony; in a meeting run by parliamentary procedure we interrupt only after being recognized



by the chairman. But reading a book or listening to a radio program requires silent refutation in the audience's mind to detect crooked thinking.

Failure to think straight usually grows from three roots: (1) mishandling evidence, (2) relying on emotional appeal, and (3) committing fallacies of reasoning.

### Mishandling the Evidence Leads to Bad Argument.

Mishandling evidence usually involves suppressing or distorting evidence and misapplying or perverting the sources of evidence.

WRENCHING FROM CONTEXT. A common method of distortion is *wrenching from context*. An arguer may carefully select phrases and sentences to indicate that his source has written or said something entirely different from the original intent. For example, a book reviewer may have written of the latest best seller:

*Admiral from Algeciras* has occasional tense moments set in a background which is historically accurate, but each tense moment—and they are few enough—is artificially contrived so that the people in the book are little more than puppets.

An unscrupulous advertiser might quote only the favorable phrases; "*Admiral from Algeciras* has . . . tense moments set in a background which is historically accurate. . . ." A critical reader or listener suspects any quotation out of context, especially if the quoter is likely to hold a bias.

PADDING. Another kind of distortion is well known to college students: *padding*. This is a modified filibuster in which a little evidence is dressed up to appear imposing. By restating the same idea as often and in as complicated a fashion as possible, the speaker hopes that the audience will accept him as an authority because he is apparently familiar with the facts. If one knows only that Arturo Toscanini has recorded the nine symphonies of Beethoven, how can this simple fact be stuffed to larger proportions? Here is one way that is not unusually subtle, perhaps, but representative:

On any roll of musicians the names of Toscanini and Beethoven must be inscribed. At least this is true if one considers the symphonic form, for who is a greater master of the symphony than Beethoven? and who is a greater interpreter of Beethoven than Toscanini? Few would care to contest the pre-eminence of these two: Beethoven, who has borne the recognition of years of acclaim, and Toscanini, who, in a sense, is the fruition of Beethoven's genius in the monumental recording of the composer's nine symphonies. Any music lover is familiar with all of these symphonies, from the grand first to the grand ninth, and any music lover knows what Toscanini does for Beethoven: what Beethoven conceived as grand Toscanini transmits to an audience, not a temporary one that hears a temporary concert in some hall, but a permanent one that can enjoy Beethoven in an unchanging performance through the magic of the phonograph record.

Either directly or indirectly the author tells his reader nine times that Toscanini is a director and that Beethoven is a composer; the reader discovers three times that Toscanini has recorded Beethoven's symphonies and that there are nine of them.

LYING. One can verify a quotation taken from its context by going to the source to find out what has been suppressed, and one can strip off padding if he has the patience.

But another kind of distortion is harder to deal with; this is the simple *lie*. Whether one deliberately presents false facts or whether one's facts are false through an error makes little difference if the effect on the audience is considered. A deliberate lie, however, tends to be systematic. Not just one lie becomes a part of the evidence, but lies are combined to support each other until a "Big Lie" results. For instance, the Communists charged that the United Nations' forces used germ warfare in the Korean War and "supported" their charge with pictures of germs and insects which were supposed to have been dropped in North Korea. Combatting such presumed lies usually requires facts from reliable sources, that is, sources which are reported at first-hand, are up-to-date, objective, and authoritative. Often the lie originates in a failure to use reliable sources. Often faulty or false reference to a "reliable" source gains acceptance for lies.



**GUIDEBOARD:** *When a quotation is fragmentary (made up of isolated words and phrases), one should suspect wrenching from context. When discourse seems to "go nowhere," one should suspect padding. When the integrity of the arguer is doubtful, one should suspect lying.*

## Relying on Emotional Appeal Leads to Bad Argument.

When the facts convince any human being of the rightness of his argument, he is likely to be emotional: this is only natural. And anyone, being emotional and rational simultaneously, can succumb to an emotional appeal when he forgets the facts and, instead, gives in to personal prejudices, submits to the pressure of group feelings, or caters to authority.

**APPEALING TO THE PERSON.** In the *ad hominem* argument, the appeal to personal feelings replaces the merits of the question. In effect the arguer says, "Put yourself in my place. How would you feel in the same situation?" The student who protests a failing grade by arguing to his instructor, "How would you feel if you failed or were fired from your job?" commits this fallacy. How the instructor feels about failure is irrelevant to the student's failure.

**APPEALING TO THE GROUP.** In the *ad populum* argument, the appeal to general feelings replaces the issue being argued. The method is also known as "name calling" or using the "glittering generality." The Greek orator Demosthenes called upon the heroes of the battle of Marathon to inspire the Athenians with the rightness of their struggle for freedom against Philip of Macedon: Demosthenes appealed to the general feeling of patriotism. An advertisement appealing for funds to fight polio uses a picture of a small boy on crutches to arouse pity. Today we call people we don't like "Communists" to increase distrust of them.

**APPEALING TO AUTHORITY.** In the *ad verecundiam* argument, respect for authority (whether reliable or not) takes the place of factual evidence to sway the audience. The arguer tries to get his audience to transfer its respect for one thing (usually a person) to another thing

(usually an object or idea). The commonest form of this appeal appears in advertising—directed at children, particularly: children easily transfer their respect for Hopalong Cassidy as a television hero to a bicycle or breakfast cereal which he endorses. The federal government expects the same kind of transfer from the public with an advertisement that has a winner of the Congressional Medal of Honor endorsing savings bonds.

Each of the three preceding types of emotional appeal ignores the question being argued, and the methods may be used legitimately or illegitimately, according to how one personally judges the worth of the proposition. Whether the picture of the ragged little girl standing in the doorway of a packing-box house is used to gain interest in a drive for Korean War orphans or for lonely kittens, the argument is emotional.

**GUIDEBOARD:** Personal bias, group feelings, and authority affect both speaker and audience. *One may allow these emotional influences in accepting an argument, on illogical grounds.* No one ought to be stampeded into action.

### Fallacious Reasoning Leads to Bad Argument.

Fallacious reasoning consists of faulty analysis (which results in inadequate classification, causality, comparison, and definition) and invalid induction and deduction.

**FAULTY CLASSIFICATION.** In classification (see Chapter V, Section 1), one of the most common faults is *black-and-white* categorizing; that is, anything being analyzed falls into two classes. Other common names for this method are *either-or* and *two-valued* classifying. For example, one is either American or un-American, either a Republican or a Democrat, either a member of management or a laborer, either a professional man or a non-professional, either good or bad, either a pessimist or an optimist, either an extrovert or an introvert. Black-and-white categorizing, which blinds one to all the degrees of grayness between black and white, may become so habitual that one finally can dis-



tinguish only between extremes: thus, in an argument the tendency toward two values occurs when we speak about the *two* sides of an argument, the affirmative and the negative. Under the compulsion of either-or thinking we find it impossible to agree partly or to disagree partly with someone else; instead, we must agree wholly or not at all. The fault of two-valued thinking is that conflict, rather than agreement, often results.



Either-Or Classification Leads to Conflict.

**FAULTY CAUSAL ANALYSIS.** In causal analysis, the most common error is *post hoc* reasoning (*post hoc, ergo propter hoc*: after this, therefore, on account of it).

In *post hoc* reasoning one wrongly assumes that if Event A precedes Event B, A *must necessarily* cause B. If one catches a cold (Event B), sitting in a draft the night before (Event A) *may not* be the cause. Most "before-and-after" advertisements commit the *post hoc* fallacy. The "before" photograph shows a fat, dowdy woman with straggly hair, in a gingham dress, standing before clapboards in a crude snapshot. The "after" photograph shows the "same" woman, now slimmer,

well-groomed, in a black silk dress, posed before studio back drops with strategic highlights. According to the advertisement, the change is due entirely to Slim-U Salts. The critical reader easily detects the *post hoc* reasoning.

**FAULTY ANALOGIES.** In analysis by comparison the common error is to draw faulty analogies.

Logically, any figurative comparison is a faulty analogy. To agree that the rules by which the Korean War was run were like those of a football game is to fall into a logical trap; to accept this analogy without reservations may lead to an identification between war and football, and one wisely remembers the distinctions. Stretching this figurative analogy to its extremes drives one into a corner where he begins to stutter drive: to insist that the Korean War was like football in that the Yalu River acted as out-of-bounds, the thirty-eighth parallel as the goal, the "cease-fire" as "between halves," etc., is to overlook the most important characteristic: that the Korean War killed tens of thousands, wounded hundreds of thousands, and degraded millions of people.

Figurative comparison, then, can reveal only a limited kind of truth: two things are similar in only a few characteristics. If one remembers that figurative comparison is more evaluative than expository, the impact of a figurative analogy will lessen: the figurative comparison works emotionally rather than rationally in most cases.

The implication is, then, that literal analogy is more logical and carries more proof. Any literal analogy, however, must be faulty because it is incomplete: theoretically, two objects cannot be compared in *all* characteristics because one cannot know all of the characteristics of any object; practically, however, one can compare two objects of the same class in their most important characteristics. For example, one may argue that Plan X will work in A-ville because it has already worked in B-ville. To make such an argument "hold water" one would have to show that, except for Plan X, A-ville's characteristics are like B-ville's. The logical outline of such an argument would look like this:

If B-ville with characteristics K, L, M, N, O, and P can make Plan X work,



*Then* A-ville, which does not have Plan X, can also make Plan X work because A-ville also has Characteristics K, L, M, N, O, and P.

The analogy may be faulty, however, because A-ville possesses Characteristic R which will hamper the operation of Plan X. A critical audience would refute the argument by pointing out the imperfect analogy. Popular present-day analogical arguments include using TVA to argue the effectiveness of an MVA project and using "socialized medicine" in Great Britain to argue about its workability in the United States.

**INADEQUATE DEFINITION.** Another weakness in argument arises from failure to define terms adequately; that is, the arguer allows a term to have a slippery meaning. In other words, he *equivocates* by letting a word have different meanings throughout an argument.

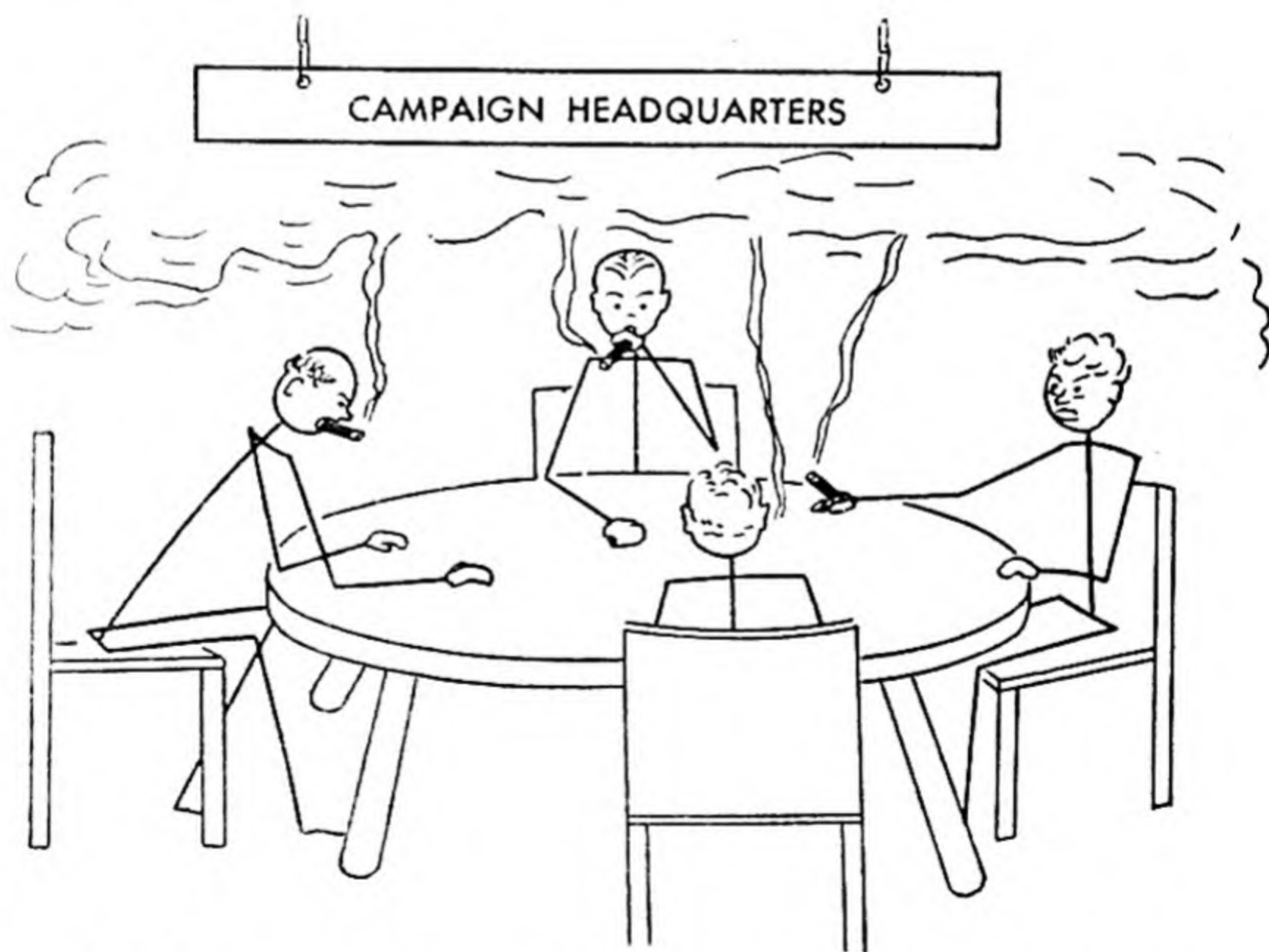
Since the verbal context of a word helps determine its meaning, the longer a discourse is, the more likely the word's meaning is to shift. As long as the speaker and the audience are both aware of these shifts, no harm results. If, however, the audience thinks that each time a word appears it keeps the meaning it had in its first occurrence in the discourse, an actual *non sequitur* may seem to be the proper conclusion. An equivocal argument in favor of the subsidization of college athletes might appear in this form:

The National Collegiate Athletic Association says it opposes subsidization of athletes. Yet it allows a college to award scholarships to athletes. What else is a scholarship but a payment? Actually, then, the NCAA condones subsidization. There is nothing wrong if we subsidize our athletes to the extent of \$100 a month.

Obviously, the meaning of *subsidization* changes throughout this argument so that what was wrong under its first meaning (the payment of cash to athletes for playing intercollegiate sports) becomes right under its second meaning (any reward given).

**IRRELEVANT ISSUES.** Besides equivocation, other methods of begging the question are *card stacking* and using a *red herring*. Both have the same objective: to lead the audience away from the main issue to a

subsidiary or irrelevant one. Card stacking, as the name implies, is a deliberate evasion of the main point by deciding beforehand what issues can safely be argued and which should be avoided because they might be detrimental to the contemplated argument. In the United States, for example, political parties generally decide before a campaign what issues can be used to build a successful campaign and what should be omitted in discussions for the voter. The red herring is similar to card stacking except that the former is a "spur of the moment" affair: the irrelevant issue, like a red herring, is dragged across the trail of the argument to lead the dispute along the wrong bypath. In the Presidential election of 1928, the religion of Al Smith became a red herring to help defeat him in his campaign against Herbert Hoover. Similarly in the Presidential campaigns of Franklin D. Roosevelt, the divorces of his children became irrelevant issues, or red herring, compared to the main issues.



"Well, boys, shall we stack the cards this year—or wait for a juicy red herring?"



Seemingly good arguments, then, can often be refuted if one notes the fallacy in the logic. A critical audience is always on the alert for any of these common fallacies. A critical speaker will not commit them in the first place.

**GUIDEBOARD:** Anyone is susceptible to faulty reasoning; both speaker and audience can be guilty of either-or classification, of *post hoc* reasoning, of faulty analogy, of equivocation, etc. If the aim of the argument is merely to win, one should be more vehement than his opponent. If the aim is *to win legitimate agreement*, one should *admit his mistake and search for more evidence*. Failing to win with sound evidence and valid reasoning, one should concede.

[*End timed reading. Exercise 14.* Time finished: \_\_\_\_\_. Comprehension test on page 465.]

## Applications

(1) Collect advertisements which commit some of the fallacies discussed in this section. Select one advertisement which the class can easily see from the front of the room and in a short speech explain the nature of the fallacy it contains.

(2) Using the book or movie reviews of a popular magazine, select a quotation which contains contradictory phrases or sentences about the merit of a book or movie. Illustrate how, by careful wrenching from context, one may use the same source to praise or to detract.

(3) Expand, or pad, one of the statements given below into more imposing evidence of your knowledge:

(a) The Taj Mahal, a marble tomb built by Shah Jahan for his wife at Agra, India, has a white dome and four slim white minarets.

(b) The British Museum, which has been one of the world's first-ranking libraries for a long time, had a bookstack containing 200,000 volumes destroyed in a German air raid during World War II.

(c) About eighty percent of the recorded eruptions of volcanoes throughout the world have occurred in the Pacific area.

(4) Investigate one of the following "Big Lies" and report how the hoax was perpetrated:

(a) Benjamin Franklin and the Titan Leeds Hoax.

(b) James MacPherson and *The Works of Ossian*.

(c) The "death" of John Partridge as perpetrated by Isaac Bickerstaff, who was created by Jonathan Swift.

(d) The insistence by the Baker Street Irregulars that Sherlock Holmes is still alive.

(e) The use of germs by the United Nations' forces during the Korean War.

(5) Classify each of the following as *ad hominem*, *ad populum*, or *ad verecundiam* arguments (some may combine one or more):

(a) Yes, Daddy, I know I came home after midnight, but how do you like to leave a party before it breaks up?

(b) All right, men, today is Homecoming for that great undefeated team of twenty-five years ago. Are you gonna let 'em down? Let's go out on that field and make 'em proud of us.

(c) Maralee Manatee, star of *Lover, Hold Me*, says, "I keep my lips soft, even on location, by using Kissable Balm."

(d) Yes, Senator Sitwell voted to double workmen's compensation payments. But why did he? Did he have some reason for this sudden turnabout?

(e) Is it a question of whether we can afford to pass the Veterans' Bonus Bill? Or is it a question of our debt and our gratitude to those boys who left their homes to fight for ours? Though it bankrupt us, I say, pass the Bonus Bill and utter a heart-felt prayer of thanks that you are still here in this land of freedom to vote for it.

(6) Below are black-and-white classifications with either the "black" or the "white" category left out. Fill the blank with the usual tag or label.

(a) Communist or \_\_\_\_\_

(b) smart or \_\_\_\_\_



- (c) pretty or \_\_\_\_\_
- (d) Liberal or \_\_\_\_\_
- (e) success or \_\_\_\_\_
- (f) literate or \_\_\_\_\_
- (g) legible or \_\_\_\_\_
- (h) pass or \_\_\_\_\_
- (i) right or \_\_\_\_\_
- (j) true or \_\_\_\_\_
- (k) strong or \_\_\_\_\_
- (l) free or \_\_\_\_\_
- (m) democratic or \_\_\_\_\_

At least one of the two categories may possess several degrees or sub-categories which suggest that either-or classifying is faulty. List some of the degrees.

(7) Over a week's time, make a collection of faulty analogies occurring in conversations in which you were personally involved. Report what success you had in correcting one of the faulty analogies.

(8) Construct a short "argument" which illustrates equivocal use of one of the following terms (or derivatives):

amateur  
art  
religion  
science  
education  
music

Basic English  
logic  
co-operation  
free enterprise  
socialism  
poetry

## 5. What Is This Chapter About?

A central problem in argument is deciding what is right and what is wrong. A speaker may emphasize logic to convince his audience that his argument is right, or he may emphasize emotional appeal; because every speaker is human, he actually uses a combination.

The aim of every speaker in argument is to get his audience to accept a new belief or to strengthen one already held: this is argument

based on a proposition of hypothesis. In some arguments, however, after establishing an hypothesis, the speaker aims at getting his audience to take action: this is argument based on a proposition of policy. Either of these aims can be clarified by selecting propositions which fulfill five criteria:

(1) Unless there is disagreement about the proposition, there can be no argument.

(2) Unless the proposition is clearly phrased, the argument will tend to be muddy.

(3) Unless the proposition is objectively phrased, the argument will tend to be colored by prejudice contained in the words of the proposition.

(4) Unless the proposition contains only one conviction, the argument is likely to proceed down irrelevant byways.

(5) Unless the proposition is important to both the speaker and the audience, the argument tends to turn into an exercise in mental gymnastics.

To establish a proposition requires evidence: an actual experience or a reported experience. Reports may be made at first-hand (by the person who had the experience), at second-hand (by someone who reports another person's report), etc.

The source of evidence must consist of reports that are (1) first-hand, (2) recent, (3) unprejudiced, and (4) authoritative.

Isolated bits of evidence are of little help in an argument: they must be connected so that one can draw conclusions. Inductive conclusions should be derived from (1) relevant evidence, (2) sufficient evidence, (3) representative evidence, (4) a significantly preponderant weight of evidence, and (5) evidence that adequately explains the conclusions.

Deductive conclusions depend on other statements (called premises). If these statements necessarily imply the conclusion, the deductive process is valid. If these statements are true and the logic is valid, the conclusion must be true.



Valid induction and deduction is straight thinking and results in good argument. Invalid induction and deduction is crooked thinking and results in bad argument. Crooked thinking grows from mis-handling the evidence, letting emotional appeals over-ride the facts, and committing fallacies.

## CHAPTER

# 7 How Can Arguments Be Supported and Organized?

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1. How Can a Question of Hypothesis Be Supported?  
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Controlled Study May Yield Answers.  
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The Policy Must Be Beneficial.  
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3. How Can Argument Be Organized?  
Organize an Argument by Giving Reasons.  
Organize an Argument by Citing Problem, Then Solving It.

*It is no accident that an age of science has developed into an age of organisation. Organised thought is the basis of organised action.*

—Whitehead, *"The Aims of Education"*

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FRIDAY, in his one o'clock class, the professor had had a gentle insurrection, a mild bubbling-up of "you're beginning to lay it on a little heavy now, Professor; your class isn't the only one we're taking, you know; etc." None of this was new to the professor. In fact, he had long ago come to expect it about the same time every year so that now he fell back on a formulated defense of raised eyebrows and a slightly dropped jaw, "Oh, come now, you want to get your money's worth, don't you?"



And about the same time every year he had learned to expect the half snorts of derision, the muffled groans, and the pained faces of his class. All of this was a part of the role that he played knowingly and his students accepted good-naturedly.

"If I stop 'laying it on,' as you call it, *you* may be satisfied that you're getting your money's worth. But I won't. Ain't my feelin's worth nothin'?"

Then he took advantage of their laughter by giving them their next assignments on supporting and organizing an argument.

## 1. How Can a Question of Hypothesis Be Supported?

[*Begin timed reading. Exercise 15. Time started: \_\_\_\_\_*]

Supporting an hypothesis is fundamental to any argument. In fact, a successful argument of policy depends almost solely on the arguer's ability to establish a set of hypotheses. Supporting, or "proving," an hypothesis requires the ability to formulate the right questions and to infer sound answers from the available evidence. In other words, the arguer must be able to apply the principles of Chapter VI.

### Personal Experience May Yield Answers.

THE BASIC QUESTION. Occasionally the speaker has had the sort of experience with a problem that makes him an authority. It becomes natural, then, for such a person to begin his analysis with a question that will probe his own experience: What experiences have I had that imply some answers? But generalizing from personal experience is filled with all of the dangers of inductive reasoning. The arguer, therefore, must impartially apply all of the criteria for testing inductive conclusions discussed in Chapter VI.

Often, however, the arguer has had little, or no, direct experience with the question which he is trying to find an answer for. Then he must rely on someone else's experience. Then the basic question becomes, *What experiences have other people had to suggest answers?*

SUBMITTING OTHERS' EXPERIENCE. Suppose the textbook (copyright

1946) used for the course in Ancient World Civilization says that the Hammurabi code of laws is the oldest set of laws known to man. Suppose that the instructor of the course agrees with this "fact," but he and the textbook are challenged by a freshman student.

The instructor quite properly asks the student, "What is your evidence for disputing this fact?" Unless the student is an unusual student, he will be unable to cite evidence which he has gathered through his own experience. But he can cite Samuel Noah Kramer, Professor of Assyriology at the University of Pennsylvania:

Since Sumerian law tablets are extremely rare, I had 3191 brought to my work table at once. It was a sun-baked, light brown tablet about eight inches high by four inches wide. More than half of the writing was destroyed, and what remained seemed hopelessly unintelligible. But after several days of concentrated study I began to make headway. Soon I realized, with no little excitement, that what I held in my hand was a copy of the oldest law code yet known to man. It was promulgated by Ur-Nammu, the Sumerian king who founded . . . the Third Dynasty of Ur.

—From "The Oldest Laws," *Scientific American* (January 1953), p. 27.

Unless Professor Kramer has made some kind of mistake (one would doubt that he deliberately contrived the evidence), his "word" would serve as evidence to prove the textbook wrong, or—more properly—that its facts were not up-to-date.

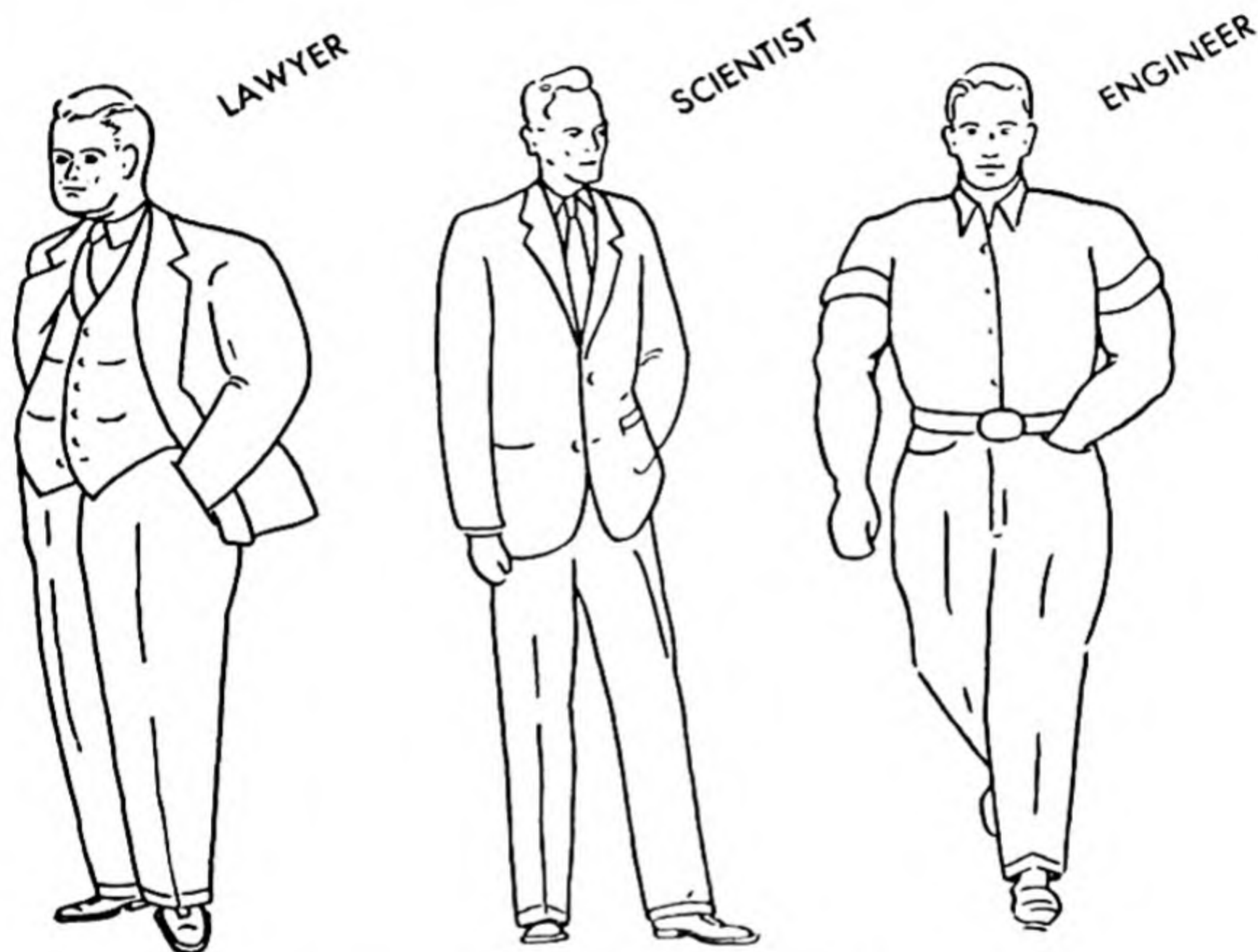
### Controlled Study May Yield Answers.

SCIENTIFIC OBSERVATION. As a source of evidence, personal experience is usually too casual. Suppose one wanted to argue that a correlation between physique and occupation existed; where would the answer come from? Two anthropologists of Harvard University, Earnest A. Hooton and Frederick Stagg, studied photographs of 2,631 Harvard students taken between 1876 and 1912. Then they found out what had become of these students after leaving school. They discovered, for example, that graduates in government service tended to be lean; scientists tended to be thin, too, but more muscular; lawyers tended to be fat; engineers and business men tended to be muscular and



stocky; manual laborers tended to be weak. These answers, of course, are more reliable than answers derived from casual observation of friends who are lawyers and engineers.

The question of correlation between physique and occupation is not so reliably answered as other questions of hypothesis: it is difficult to set up standards of leanness, fatness, muscularity, etc. In other words, the materials under observation are not easy to control.



Doctor, Lawyer, Merchant, Chief . . .

**CONTROLLING THE MATERIALS.** With scientific observation, the investigator can control his materials. For example, Dr. Paul Dudley White, a cardiologist who acts as consultant to the National Heart Institute, has theorized that the larger the heart, the slower the pulse beat. Where can he find the evidence for this hypothesis? He must measure the heartbeats of progressively larger hearts to determine whether his hypothesis is tenable:

Hummingbird: 1000 times a minute

Mouse: 300 times a minute

Man: 68 to 72 times a minute

Elephant: 35 to 40 times a minute

Beluga whale: 20 times a minute

By controlling his material, that is, by being sure of the size of the hearts he is testing, he can more successfully argue in favor of his hypothesis.

### Historical Research May Yield Answers.

FINDING THE FACTS. Neither personal experience nor scientific observation (which deals with *existing* facts) can uncover facts of history. Instead, facts which have already been recorded must be searched for in second-hand sources. Then various hypotheses must be examined, some rejected, some accepted, some revised. This was the method of H. L. Mencken, who wanted to establish the origin of the word *Yankee*:

[1] Perhaps the most notable of all the contributions of Knickerbocker Dutch to American is the word *Yankee*. [2] The earlier etymologists, all of them amateurs, sought an Indian origin for it. [3] Thomas Anbury, a British officer who served in the Revolution with Burgoyne, argued in his "Travels" (1789, Ch. II) that it came from a Cherokee word, *eanḱke*, meaning a coward or slave; Washington Irving, in "Knickerbocker's History of New York" (1809, Ch. VII) derived it (probably only humourously) from *yanokis*, "which in the Masitschusaeg or Massachusetts language signifies silent men"; and the Rev. John Gottlieb Ernestus Neckewelder, a learned Moravian missionary who published "An Account of the History, Manners and Customs of the Indian Nations Who Once Inhabited Pennsylvania and the Neighboring States" in 1822, maintained therein that it was simply a product of the Indians' unhappy effort to pronounce the word *English*, which they converted, he said, into *Yangees*. [4] Noah Webster accepted this guess, but other contemporary authorities held that the word the Indians were trying to pronounce was not *English* but the French *Anglais*. [5] There were, however, difficulties in the way of all forms of this theory, for investiga-



tion showed that Yankee was apparently first applied, not to the English but to the Dutch. [6] So early in 1683, it was discovered, *Yankey* was a common nickname among buccaneers who then ranged along the Spanish Main, and always the men who bore it were Dutchmen. [7] Apparently it was derived either from *Janke*, a diminutive of the Common Dutch name *Jan*, or from *Jankees* (pronounced *Yoncase*), a blend of *Jan* and *kees* (cheese), thus signifying *John Cheese*. [8] Analogues in support of the former hypothesis are to be found in the familiar use of *dago* (*Diego*) to indicate any Spaniard (and now, by extension, any Italian), and of *Heinie* or *Fritz*, *Sandy* and *Pat* to indicate any German, Scotsman or Irishman, respectively. . . .

—From H. L. Mencken, *The American Language*, New York: Alfred A. Knopf, 1937, p. 110. Reprinted by permission.

USING THE FACTS. In this quotation, the hypothesis appears in Sentences 1 and 5. Sentences 2, 3, and 4 present counter-theories, but the implication is that all of them are wrong and are conflicting. Sentences 5, 6, and 7 carry the case for a Dutch origin, and Sentence 8 shows analogies in other languages to support the reasoning of “John Cheese” as the origin. Thus Mencken has used historical information of different kinds to inductively derive new information.

### Known Principles May Yield Answers.

Sometimes the analysis of an hypothesis reveals that induction will not yield answers which are usable. Then the investigator may take known information and general principles to reason deductively to a conclusion that will support or deny an hypothesis.

PHRASING THE QUESTION. For example, one knows this information: at an altitude of 50,000 feet, the average minimum time for a man to lose consciousness when he is exposed to the rarefied air is fifteen seconds. The question is, No matter what the altitude, will this time go below fifteen seconds?

FINDING THE ANSWER. The investigator knows that nobody has made any observations at altitudes of 150,000 feet, for example; therefore, he cannot generalize from historical facts, because they do not exist.

The investigator can organize experiments using pressure chambers to simulate high altitudes, but that would be expensive, dangerous, and complicated. By a process of deduction, however, the investigator can arrive at a reasonably certain answer. Heinz Haber, for example, reports in an article called "Flight at the Borders of Space" (*Scientific American*, February 1952) that unless someone has been acclimatized to high altitudes, sudden exposure at altitudes of about 25,000 feet will result in loss of consciousness within three or four minutes. During this period of "useful consciousness" a pilot, say, could drop to a lower altitude or restore his oxygen pressure.

The higher one goes, the shorter the time of useful consciousness becomes—until at 50,000 feet it is only eleven to eighteen seconds. Experiments in low-pressure chambers show that the period of useful consciousness levels off at about fifteen seconds over a height of 50,000 feet. In other words, if something should cut off a pilot's oxygen supply above 50,000 feet, he would have only a quarter of a minute to do something about it. No matter how much higher the pilot may be flying, his time of useful consciousness will remain at about fifteen seconds.

Why should this be? Because the tissues of the brain can store oxygen for about fifteen seconds' useful consciousness, after the supply of oxygen to the body has been cut off. As Mr. Haber explains it:

. . . as we go up to higher altitudes, the partial pressure of the gases in the air drop off; in other words, we have less and less oxygen and nitrogen to breathe. But the water vapor and carbon dioxide in our lungs stay practically constant at about 80 to 87 mm. of pressure. Obviously when we reach an altitude where this pressure is greater than the total pressure of the outside air, the capacity of our lungs will be claimed exclusively by the water vapor and carbon dioxide streaming profusely from our blood and tissues.

Now the investigator has a tenable hypothesis about the time of useful consciousness at any altitude above 50,000 feet without going through many personal experiences, organizing many experimental situations, or combining many separate facts.



## Applying Standards May Yield Answers.

"FACTUAL" VERSUS "CRITICAL" CONCLUSIONS. Questions like *Do chemical soil-conditioners control soil erosion?* or *Does the word "Yankee" have a Dutch origin?* or *What is the minimum period of useful consciousness?*—questions like these imply "factual" answers. That is, the arguer hopes to change the hypothetical character of the answer into a factual character by getting the audience to accept it as "fact." But there are some questions which imply "critical" or "evaluative" answers; that is, the conclusions are matters of judgment, not matters of "fact." The arguer hopes to get the audience to accept such a judgment as a belief.

STANDARDS. To arrive at a judgment one must apply standards or ask special questions so that the audience can better understand how the judgment was arrived at. General questions one might ask include:

- How well do I like something?
- How well do other people like it?
- How well do experts like it?
- Is it as good as similar things?
- How well is it constructed?
- How well does it perform?

Such general questions must be reinforced by more specific questions. Suppose the general question is, *How well does the Little Gem fountain pen write?* Specific standards to be met might include:

- Does the pen scratch when one varies the angle of the pen to the paper?
- Does the pen scratch when one varies the pressure applied to the pen?
- Does the pen write smoothly when one varies the speed of writing?
- Is the pen usable with different qualities of paper?
- Does the ink flow smoothly, without leaving gaps or blotches?
- What is the pen's capacity?
- Does it require special ink?
- Is the clip strong?

Does the cap work easily?

Is the pen constructed durably?

The answers to such questions must then be weighed. Although the answers are not "facts," one may handle them as facts by determining whether or not the evidence is predominantly in favor of the hypothesis that the pen works well or not—or, possibly, whether the answers are at all conclusive.

**GUIDEBOARD:** In an argument of hypothesis the speaker wants the audience to accept a belief and act toward it as a "fact." An hypothesis can be supported by *personal experience* (weakness: too restricted), *controlled study* (strength: scientific objectivity), *historical research* (weakness: often second hand), *known principles* (strength: economical of time and money), *standards* (weakness: need for getting agreement first on type of criteria).

[*End timed reading. Exercise 15. Time finished: \_\_\_\_\_. Comprehension test on page 467.*]

## Applications

(1) Below is an advertisement which argues a proposition of hypothesis. Read the advertisement and then answer the questions at the end:

[1] The time, June 16, 1953; *the place*, United States Testing Laboratory, Hoboken, New Jersey; *the hero*, a stock model Royal Portable.

[2] And the plot—to whale the tar out of it!

[3] The typing robot to which the Royal Portable was attached was set for 100 words a minute and was allowed to run day in, day out.

[4] From Hoboken to Fresno, people sweltered through July. [5] The Royal kept on typing. [6] August, September went by. [7] And on October 14, the stock model had typed 2000 hours, 100 words a minute, *and what had happened?* [8] *There was no breakdown!*

[9] It had typed 12 times the number of words in the complete works of Abraham Lincoln, 14 times those in the complete works of William Shakespeare—the equivalent of 96 years of typing, if you typed a 400-



word letter a day, every day in the year, including Fourth of July, Christmas, Thanksgiving, and Washington's Birthday.

[10] Here, in fact, is the typewriter of a lifetime for a lifetime! [11] The standard typewriter in portable size! Here is the typewriter for you! [12] Why? Well, has any other portable dared back up a claim of ruggedness and durability with facts established by an independent research organization?

—From an advertisement of Royal Typewriter Company, *Life* (11 January 1954), p. 115. Reprinted by permission.

(a) What is the proposition? Is it implied or stated explicitly? In what sentence do you find it?

(b) What method was used to find the evidence for the hypothesis?

(c) Is the conclusion sound? Test its soundness by the criteria listed in Chapter VI.

(d) What effect does Sentence 8 have?

(2) Consult the book reviews of some publication like *The Saturday Review*, *The Atlantic*, *Harper's*, *The New York Times Book Review*, or the *New York Herald-Tribune Book Review*. Report how one reviewer supported his hypothesis.

(3) Magazines like *The Saturday Review*, *Time*, *Newsweek*, *Life*, *Look* carry reviews of movies. Compare two different reviews of the same movie. How does each support its central hypothesis? Criticize the soundness of the methods of each.

(4) Consult *Consumers Research Bulletin*, *Consumer Reports*, the "Report to Consumers" section of *Reader's Digest*, or similar magazine criticism of consumer products. Report how one article supported its hypothesis. Was the analysis sound?

## 2. How Can a Question of Policy Be Supported?

[Begin timed reading. Exercise 16. Time started: \_\_\_\_\_]

Answering four basic questions will usually identify the main issues to be argued in any proposition of policy:

(1) Is the policy needed?

(2) Will the policy work?

- (3) Is the policy beneficial?
- (4) Is the policy superior to others?

These four issues are like the strands of a knot: properly interwoven, they become an argument that does not easily unravel.



A Sound Policy Derives from Sound Issues.

### The Policy Must Be Needed.

**THE ISSUE OF NEED.** Almost any proposition of policy is a condensed statement of a solution to a problem. If a policy is a solution, it ought to imply the presence of a problem. A primary issue, then, is that of need for a policy. Thus, the first question to ask is, *Is there a need for the proposed policy?* Or, *What is the problem?* This, of course, is but a general question; more specific questions related to it will uncover the exact nature of a problem.

**A BASIC ISSUE.** In most arguments the issue of need is fundamental: unless people feel the need for world peace, say, they are unlikely to consider the United Nations as a solution. When an audience is ignorant of the need for world peace, the speaker may have to build the larger part of his argument about establishing such a need. In other words, the speaker must motivate his audience to accept his policy.

Dael Wolfe, the Director of the Commission on Human Resources, in an article written to show how young people "with brains" could be utilized better, demonstrated the need by pointing to "weak spots":



We could not add greatly to the number of potential intellectual workers by attempting to keep in school those who drop out before finishing high school; the great majority of those drop-outs are only of average or less than average ability. It is at the point of high-school graduation that the biggest single loss of bright students occurs. Only a third of the high-school graduates enter college and of the two-thirds who do not, a large proportion are above average in ability. The attrition among bright students continues in college, for half of the people who enter fail to graduate. Most of the drop-outs, to be sure, are in the lower-ability brackets, but many are brilliant students; even among that rare company who score above 150 on the AGCT [Army General Classification Test] more than 20 per cent leave college before graduating.

There are two main reasons why bright students fail to go to college or quit before graduation if they do go: lack of interest and lack of money. Of these lack of interest is the more common one. A great many able students forego college because their parents do not expect them to go, because they decide early on a vocation that does not require college, because they prefer to marry or because their friends are not planning to go to college.

If the country wants to use the abilities of its ablest youngsters at the highest possible level, it must somehow encourage more of them to go on with their education. . . .

—From "Intellectual Resources," *Scientific American*, September 1951, pp. 43-4. This and following passages reprinted by permission.

After putting his finger on the spots where America loses the greatest numbers of young people who should be trained for intellectual jobs (in the first paragraph), Mr. Wolfle suggests broadly (in the second paragraph) the causes for these conditions. In his last sentence he implies a policy of encouraging the "ablest youngsters" to continue their education. In other words, Mr. Wolfle hopes that his reader has been prepared to accept some solution—preferably his.

### The Policy Must Work.

NEED AND WORKABILITY RELATED. In most arguments, the question *Is the policy needed?* has its complement in the companion question *Will the policy work?* In other words, the problem implied in the issue of

need finds its solution implied in the issue of workability. Thus, in most arguments of policy, one finds the two issues linked together.

**EXPOSITION OF A PLAN.** The issue of workability may be no more than an exposition of the policy being proposed. Mr. Wolffe, for example, after setting up a need for encouraging able young people to continue their education in college, explains a way to get them to attend college:

The first step, of course, is to identify these best brains. Fortunately this is not too difficult. . . . Nowadays intelligence test scores and school-achievement records make possible reliable early selection of the able children. Indeed, whether a youngster will be successful in college can be predicted about as well by tests given at the ninth-grade level as at the time of college admission.

The next step is to give active encouragement to those who show the greatest promise. In some cases it is necessary to offer financial help. At the highest levels of training considerable help is becoming available. The Federal Government, concerned about shortages of scientists and engineers, has started several new scholarship programs. . . . If the goal is to enlarge the total pool of highly trained talents, money offered as scholarships to help bright youngsters start to college would probably be more effective than fellowships awarded to graduate students. There is no doubt that we need a great many more scholarships at the undergraduate level.

We have even greater need, however, to improve our efforts to interest the brightest youngsters in pursuing an advanced training. In this task our schools frequently fall down. Despite the widespread school use of intelligence tests, too frequently the results are not used as a basis for encouraging the most promising. . . .

*Ibid.*, p. 44.

Mr. Wolffe then continues to show how his plan will work in secondary schools and colleges themselves. But to do this, he also brings in the issue of benefits.

### **The Policy Must Be Beneficial.**

**THE ISSUE OF BENEFITS.** Knowing *how* a plan will work is hardly a good enough reason for adopting it. Almost any plan will work. Of



equal value, therefore, is knowing how *well* a plan will work. And this is not an entirely factual matter; judgment is involved, and arriving at a judgment requires the application of standards.

APPLYING STANDARDS. Both speaker and audience are more likely to agree on a judgment if they can both agree first on a standard to apply. Mr. Wolfe, for instance, implies a standard as he explains how one successful plan encourages able high-school students to go to college; a plan which encourages nearly all students in the upper two percent and three-fourths of those in the upper ten percent to go to college has benefits:

More school systems should follow the example of that in the State of Iowa. Each Iowa child is given the Iowa Test of Educational Development at several points during his school career. The most promising are actively encouraged by their teachers to continue their education, and their parents are notified of their promise. The Iowa psychologist Leo Phearman found that 92 per cent of the Iowa high-school seniors who scored in the top 2 per cent on these tests, and 75 per cent of those in the top 10 per cent, continued their educational careers into college. . . .

Elementary and secondary schools all over the country have gone in for "how-to-study" courses, remedial reading, sight-saving classes, opportunity rooms and other commendable special provisions for the handicapped and the slow, but very few devote as much effort to special handling of their most brilliant students. . . .

*Ibid.*, p. 44.

Showing, as Mr. Wolfe does, how well a plan has worked in one place suggests that it will also work well in another, that if a plan has benefits in one place it will have benefits in another. Of course the arguer can also use a more direct method of predicting the advantage of his plan: pointing out specifically what benefits he conceives his plan to have.

### The Policy Must Be Superior to Other Plans.

A SAFETY DEVICE. Sometimes an argument seems weak because a careful analysis shows that the way a plan will work is far from ideal. An argument may seem lost because the arguer cannot meet the

question of workability adequately. Often the issue of superiority saves such an argument—and legitimately. This earth knows nothing perfect or ideal; it is likely, therefore, that any policy devised has its weaknesses. Almost any argument over policy is a relative one which requires that the merits of one plan be weighed against another and that one of the two be adopted.

**KNOWING OTHER PLANS.** Failing to apply the standard of superiority, the arguer may fail to acquire a knowledge of other plans and unwittingly decide on an inferior plan. By applying the standard of superiority however, the arguer learns about other plans. Then he can cull the best from several plans to devise his own. Mr. Wolffe quite evidently knew many plans for encouraging able young people, even though these plans do not appear in the quoted selections. For example, elsewhere in his article he mentioned scholarships offered by the Atomic Energy Commission, the Veterans Administration, the National Science Foundation; besides the Iowa Plan, he mentions the Bronx High School of Science in New York, the Westinghouse Science Talent Search, the Jackson Memorial Laboratory in Maine; he mentions the advantages of allowing bright young students to go ahead in college at their own pace, as demonstrated at Ohio State University by S. L. Pressey. With all of these as a background, Mr. Wolffe can work more surely toward a truly superior plan.

**GUIDEBOARD:** Analyzing a question of policy according to *needs, workability, benefits, and superiority* gives an arguer the base for a sound argument, an argument hard for a critical audience to refute and one not likely to be based on purely emotional grounds.

[*End timed reading. Exercise 16.* Time finished: \_\_\_\_\_. Comprehension test on page 468.]

## Applications

(1) Below are excerpts of speeches made by Benjamin Franklin at the Constitutional Convention held in Philadelphia in 1787. Which



of the issues of need, workability, benefits, superiority does each passage argue? Illustrate your answer by pointing to specific sentences and quoting from them:

## A.

[1] I agree to this Constitution, with all its faults, if they are such; because I think a general government necessary for us, and there is no form of government, but what may be a blessing to the people if well administered; and believe further, that this is likely to be well administered for a course of years, and can only end in despotism, as other forms have done before it, when the people shall become so corrupted as to need despotic government, being incapable of any other. [2] I doubt, too, whether any other Convention we can obtain may be able to make a better Constitution. [3] For, when you assemble a number of men to have the advantage of their joint wisdom, you inevitably assemble with those men all their prejudices, their passions, their errors of opinion, their local interests, and their selfish views. [4] From such an assembly can a perfect production be expected? [5] It therefore astonishes me, sir, to find this system approaching so near to perfection as it does; and I think it will astonish our enemies, who are waiting with confidence to hear that our councils are confounded, like those of the builders of Babel; and that our states are on the point of separation, only to meet hereafter for the purpose of cutting one another's throats. [6] Thus I consent, sir, to this Constitution, because I expect no better, and because I am not sure, that it is not the best. [7] The opinions I have had of its errors I sacrifice to the public good. [8] I have never whispered a syllable of them abroad. [9] Within these walls they were born, and here they shall die.

## B.

[1] It may be imagined by some that this is a Utopian idea, and that we can never find men to serve us in the executive department without paying them well for their services. [2] I conceive this to be a mistake. [3] Some existing facts present themselves to me, which incline me to a contrary opinion. [4] The high sheriff of a county, in England, is an honorable office, but it is not a profitable one. [5] It is rather expensive, and therefore not sought for. [6] But yet it is executed, and well executed, and usually by some of the principal gentlemen of the county. [7] In France, the office of counsellor, or member of their judiciary

parliament, is more honorable. [8] It is therefore purchased at a high price: there are, indeed, fees on the law proceedings, which are divided among them; but these fees do not amount to more than three per cent on the sum paid for the place. [9] Therefore, as legal interest is there at five per cent., they in fact pay two per cent. for being allowed to do the judiciary business of the nation, which is, at the same time, entirely exempt from the burden of paying them any salaries for their services. [10] I do not, however, mean to recommend this as an eligible mode for our judiciary department. [11] I only bring the instance to show, that the pleasure of doing good and serving their country, and the respect such conduct entitles them to, are sufficient motives with some minds to give up a great portion of their time to the public, without the mean inducement of pecuniary satisfaction.

(2) The selection below appears to be an argument on a proposition of hypothesis; implicitly, however, it is concerned with policy. What is the proposition (it cannot be found in so many words in the text)? What issue does the author purport to meet? What evidence does the author present?

[1] *Cigarette smoking* is chargeable with a growing demoralization and mortality among boys and young men. [2] It is no uncommon sight to see lads of ten years old and under, with the irresponsibility of ignorant childhood, puffing the dangerous cigarette, and thus undermining health and intellect at the very outset of useful existence. [3] Even when told of the near and remote perils thus incurred, they scarcely listen, for do not they see their elders smoke and prosper? [4] Most of them do not understand that there is more danger to the young than to the old in the tobacco habit, more danger in the cigarette than even in the pipe or the cigar. [5] Pause a moment to consider it, boys, when you are tempted to light the clean-looking, paper-covered roll and place it in your mouth. [6] Think of the heated smoke irritating the delicate membranes in your throat, dulling your brain, and vitiating the blood which should be bounding fresh and pure through your veins. [7] Think of the many filthy and diseased mouths from which have been cast away the tobacco refuse, picked up in streets and public places to re-appear in the "Cheap and Popular Brand" which looks to you so innocent and so attractive.

—From Joel Dorman Steele, *Hygienic Physiology*. New York: American Book Co., 1888, pp. 342-3.



(3) Select one of the propositions of policy which you phrased for Exercise 3, Section 1 of Chapter VI. Using the basic issues of need, workability, benefits and superiority, list specific questions which will help you to find the most important issues in the argument. In an organized recitation present the list to your classmates.

(4) Criticize the recitation which one of your classmates made for Exercise 3 above:

(a) Are any of the questions so worded as to reveal that the analyzer has already "taken sides"?

(b) What questions would you suggest should be added to the list?

—(5) With three or four other members of the class form a committee to discuss, extemporaneously, what seem to be the specific issues in one of the following questions—or any other question of importance on your campus (Note: do not argue the case; analyze the question—see Part Two, D—Discussion: D5 and D6):

(a) Should some students be exempted from taking certain required courses?

(b) Should at least one foreign language be required of all students for graduation?

(c) Should students be allowed complete independence in the courses that they choose?

(d) Should four years of physical education be required of all students for graduation?

(e) Should the number of athletic scholarships be increased?

(f) Should students be required to attend at least ninety percent of the scheduled classes as a minimum requirement for passing a course?

(g) Should the grading system be revised to "pass-fail"?

(h) Should a student's extra-curricular activities be curtailed if he does not maintain a stipulated scholastic average?

(i) Should students with a high enough average in a course be excused from its final examination?

### 3. How Can Argument Be Organized?

#### Organize An Argument by Giving Reasons.

**THE SIMPLEST STRUCTURE.** Probably the least complicated of argumentative structures is that based on enumeration of reasons. This structure is merely an adaptation of the usual expository organization. In essence the main argument has two parts: (1) This is *what* I want you to believe (or to do); (2) This is *why* I want you to believe it (or to do it).

Below is an argument written by a freshman woman who was asked to organize an argument in this simple fashion. The first paragraph contains "what I want you to believe," that is, the proposition; the second and third paragraphs support the "why I want you to believe it"; the fourth paragraph summarizes and re-emphasizes:

#### THE ARGUMENT: OUTLINE

#### DAVID AND BATHSHEBA: A CRITIQUE

#### I. The Introduction.

##### A. Gaining attention.

And it came to pass at eventide, that David arose from his bed, and walked upon the roof of the king's house: and from the roof he saw a woman bathing; and the woman was very beautiful to look upon. And David sent and inquired after the woman. And one said, Is not this Bath-sheba, the daughter of Eliam, the wife of Uriah the Hittite?

##### B. Giving background of question.

[1] In this selection quoted from II Samuel 11: 2-3, of the American Standard Version of the Bible, the plot for the motion picture *David and Bathsheba* was derived. [2] The American public responded once again to the more than sufficient publicity, and the resulting box-office receipts indicated that *David and Bathsheba* was one of the most popular pictures of the year.

##### C. Stating proposition.

##### 1. Clarifying stand.

[3] With high expectations, I attended the picture, but could not find it gratifying. [4] While the acting, music, scenery, costumes, dialogue, and photography were perhaps superior in comparison to the average motion



2. Indicating reasons for stand.

## II. The Discussion.

### A. Expanding the first reason.

1. Supporting first reason with exposition and evaluation.

2. Supporting first reason with refutation.

3. Restating first reason.

picture, I was disappointed in the purpose of the picture, which impressed me as being that of glamorous entertainment rather than that of a reasonable adherence to the Biblical story.

[5] While I recognize that my usual motive for attending motion pictures is the desire for entertainment, occasionally the opportunity arises to see a picture with an educational or moralistic purpose, and, with a story such as the one of David's life, one would expect a theme of this type to predominate. [6] It appeared to me that instead of employing this advantage, Hollywood once again capitalized on the desires of the average movie-goer and satisfied his tastes for a good lusty picture, with a story which our society supposedly holds sacred. [7] The numerous possibilities for the combined purposes to entertain, moralize, and educate were ignored. [8] Some will say that in scenes depicting David's anguish, repentance, and forgiveness, the moralistic side was dealt with sufficiently; but even in those scenes, the observer was made so conscious of Bathsheba's glamorous presence that the true pathos was lost. [9] From the standpoint of educating the public to realize that Biblical characters were at one time human beings much like ourselves (something which is often difficult to imagine), both David and Bathsheba appeared in the motion picture to parallel the type of personalities portrayed in our present-day musicals. [10] The attitudes, customs, and general culture pattern of the Hebrew people and their surroundings were not too obvious, with the exception of the costumes and some of the dialogue. [11] In this respect, the picture *David and Bathsheba* might have been more educational.

B. Stating second reason (see Sent. 4) indirectly.

1. Clarifying second reason with exposition.

2. Clarifying standard to be applied.

3. Restating second reason.

### III. The Conclusion.

A. Re-emphasizing belief.

B. Recapitulating reasons for belief.

[12] In addition to my objection to what I have assumed was the purpose of *David and Bathsheba*, I should like to point out that in the Bible, Bathsheba does not appear until Chapter 11 of II Samuel, *after* the ark had been brought to Jerusalem in Chapter 6 of the same book.

[13] In the motion picture, Bathsheba entered the scene *immediately*: the ark came much later. [14] Although it is not always necessary to be a stickler for details in order to appreciate, the discrepancy in the sequence of events justifies the criticism offered up to this point. [15] Hollywood, in order to satisfy its public, found it justifiable to forfeit authenticity in order to present the glamour angle at the earliest possible moment.

[16] Has my criticism been too harsh? [17] I believe not. [18] The only defense which I think could be used would be to rely on the title of the picture, *David and Bathsheba*, which itself implies that out of a career of a man which covers forty-two chapters in the Bible, one of these chapters has been used for the central theme of nothing more than a glamorized love story. [19] Love stories are fine, when they remain in context, but when the love plot is emphasized out of proportion, thereby subordinating themes of equal importance, the resulting degradation can only be expected.

ITS USEFULNESS. When one must construct an argument under the pressure of time (discussing a motion in a club meeting, for example, or writing an essay question in an examination), this structure will prove helpful. The proposition appears early, along with the condensed reasons for believing it; therefore, the road of the argument is clear to both the speaker and the audience. The danger in this framework is to list too many reasons: certainly five or six is a maximum for the



audience to assimilate in "one sitting." But the inexperienced arguer tends to fill his argument with unsupported reasons. Reasons, by themselves, are usually insufficient; they need the support of evidence to make them acceptable.

A VARIATION. A slightly more definite organization which is but a variation on simple enumeration of reasons is to organize an argument of policy by the issues of need, workability, benefits, and superiority. By arranging the issues in this order, the argument falls into an easily perceived pattern of logic.

### Organize an Argument by Citing Problem, Then Solving It.

A LOGICAL STRUCTURE. The "problem-solution" organization (also called "evils-remedy" or "needs-benefits") is particularly effective with arguments of policy. As the names suggest, its structure has two large parts: (1) this is what is wrong; (2) this is the way to cure it.

Problem-solution argument requires more originality and judgment than enumeration of reasons. In its main divisions, it is just like the generalized structure for practical discourse (which we have already examined at work in a freshman student's criticism of *David and Bathsheba*) except for a slight change of emphasis: the part of the introduction usually set aside to show the importance of the argument becomes a large part (often two-thirds or three-fourths) of the whole argument. This shift of emphasis shows up in the argument below, which a freshman woman wrote as an impromptu paper (without preparation) in fifty minutes:

#### THE ARGUMENT: OUTLINE

#### VACATION CUTS

- |                       |   |
|-----------------------|---|
| I. The Introduction.  | [1] "That will be a campus for you, Miss Mooney."   |
| A. Gaining attention. | [2] "But my plane left at 2:30 p.m., and my class wasn't over till three—if I had gone to class I would've had to wait another whole day for the next plane." |
|                       | [3] "That's too bad, Miss Mooney, too bad."   |

B. Showing importance of problem.

C. Stating problem in condensed form.

## II. The Discussion.

A. Explaining first part of problem.

B. Explaining second part of problem.

[4] This is a typical post-vacation conversation between the dormitory director and a woman student at the University. [5] Something has got to be done about the "cutting" of classes prior to and after vacation recesses. [6] There is a need for reducing the number of absentees, but there is also a need for some solution to the problem of freshman women being marooned on campus for an extra day because of "that last class."

[7] It is very evident that if no penalties were given everyone would cut, or the large majority of the students would, and there would be no classes. [8] If this were true, each day before vacation would keep moving back until mass vacations would project themselves forward. [9] At the farthest extreme we would have nothing but vacation. [10] No, it would never work not to have penalties for cuts of classes twenty-four hours preceding and following vacation time.

[11] However, campuses and double-cuts are too serious a penalty to inflict. [12] For many freshman women whose homes are some distance away, it takes six to seven hours to reach their destination. [13] It just isn't fair to these individuals to have to stay in town all night because they had a four o'clock class that day. [14] Girls living under dorm regulations must have transportation which will put them home by eleven o'clock p.m. [15] Such girls who have relatively late classes in the afternoon are, hence, compelled to spend another night in the dorm. [16] Is this fair? [17] Double cuts are serious, too, to both men and women. [18] If an individual must cut to "make his ride," he will be charged with two unexcused absences. [19] If it so happens that he already has one cut chalked up against him, this means he will have



a little conference with the dean upon his return to the University after the holidays.

C. Introducing proposition.

1. Explaining plan.

2. Showing benefits

[20] What's to be done, then? [21] If campuses and cuts and staying in town an extra night are all too strict—yet some penalty is needed—what is a solution? [22] Here is a suggested one. [23] Why not hold classes till twelve noon on the day preceding vacation, and begin classes at twelve noon on the day following vacations? [24] This would give those students who have a long way to go plenty of time to reach home before late at night. [25] Almost anyone can reach home in eleven hours—no matter how far the distance.

III. The Conclusion.

A. Re-emphasizing argument.

B. Calling for action.

[26] If such a plan were formulated, I, then, think it would be all right to inflict penalties of campuses and double-cuts for absences before noon on days preceding vacations and afternoons on days following vacations. [27] Why not try such a plan?

**ITS USEFULNESS.** The main advantage of this organization is that the arguer does not divulge his proposition until he has prepared his audience to accept some kind of solution. When the arguer finally presents his plan, the audience is more likely to be receptive. The disadvantage of presenting the proposition early in the argument (as in the organization by enumeration of reasons) is that the arguer reveals his stand before he can show that he has acceptable support for his position. Unless the audience is already acquiescent, taking one side of a question early in the argument is more likely to arouse opposition than agreement. All in all, therefore, probably the most mature argument of policy is that built on a framework of problem-solution.

**GUIDEBOARD:** Evidence, without organization, wins no arguments. The *minimum organization* for argument is an enumeration of reasons. *Mature organization* for a question of policy is problem-solution order.

## Applications

(1) Read Chapters 16 and 17 in Monroe's *Principles and Types of Speech* (Third Edition) and compare what Monroe calls a "motivated sequence" with the problem-solution organization discussed in this chapter. Monroe's motivated sequence has five parts: (1) Attention Step, (2) Need Step, (3) Satisfaction Step, (4) Visualization Step, (5) Action Step.

(2) With the list of questions you compiled for Exercise 3, Section 2 of this chapter, gather evidence for a "full" argument. Write a long paper (about 1500-2500 words) using the method of organization best adapted to the argument. Follow the method of research outlined in Part Two, R—Research Techniques.

(3) Adapt the paper you wrote for Exercise 2 to a six- to ten-minute speech. Do not speak from the paper you wrote. Instead, use a few 3 x 5 cards for notes. Be prepared to submit to a question-and-answer period after the speech. See Part Two, D1—Discussion.

(4) Listen carefully to the speeches given to fulfill Exercise 3; in the question-and-answer period following one of the speeches, try to break down the speaker's argument, or a phase of it.

(5) Make a collection of magazine articles or editorials that illustrate different kinds of argumentative organization discussed in this chapter. Paste each article on a sheet of paper and in the margin outline the argument.

(6) Select one of the questions listed in Exercise 5, Section 2 of this chapter, and in an hour write an argument of policy clearly organized by one of the methods discussed in this chapter. This task should show you how handy and usable a generalized framework can be. Compare your paper with the students' efforts quoted in this section.

## 4. What Is This Chapter About?

Arguing successfully and soundly requires a background of knowledge that is broader than the mere argument itself. The arguer must



understand the implications of the question he intends to argue so that he will know where the argument is likely to lead him.

To uncover the specific issues in any argument, the arguer must know how to ask probing questions that will lead to answers derived from personal experience, controlled experiments, known principles, and applied standards. These answers will help to support the main issues of a proposition of policy: (1) need, (2) workability, (3) benefits, and (4) superiority.

Finally comes the time for putting the argument into words—and for organizing the jumble of ideas accumulated. The simplest framework for either an argument of hypothesis or of policy is a simple enumeration of reasons, along with supporting evidence, for believing an hypothesis or for taking action. Probably the best organization for an argument of policy is the “problem-solution” because it prepares the audience to accept the arguer’s solution more satisfactorily.

## CHAPTER

# 8 What Makes a Portrayal Vivid?

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1. How Do Suggestive Words Make Portrayal More Vivid?  
Images Appeal to the Senses and to the Emotions.  
Symbols Have Public and Private Connotations.
2. How Does the Speaker's Attitude Affect His Portrayal?  
The Speaker's Attitude May Affect His Method.  
The Speaker's Attitude May Be Revealed Indirectly.
3. How Is the Structure of Portrayal Like Practical Discourse?  
The Structure of Description Need Not Be Unique.  
Narration Gains Unity Through Action, Character, Theme.
4. What Is the Effect of Metrical Structure?  
Sound and Rhythm Give Pleasure, Aid Sense.  
Patterns Unify Verse.

*The world can very well do without literature. But it  
can do without man still better.*

—Jean-Paul Sartre, *What Is Literature?*

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THE PROFESSOR PUSHED HIMSELF away from his desk and, by habit, looked out of the window of his "library." He had picked this room as his study because of the view, but a long time ago the branches of the three-trunked oak growing at the corner of the house had shielded the window. It was a pin oak and its brown leaves still rattled on the stiff branches, even though it was already March and the other trees had been bare for months. The pin oak was an aberration among deciduous trees, reflected the professor. But when had Nature cared for Man's classifications? Man was always changing his attitude toward things.



Take the way they used to approach Freshman English eighty-five years ago. The professor leaned over and pulled a book with a broken back from the lower shelf next to his desk. He opened the book to the title page and read, "*A Manual of Composition and Rhetoric* by John S. Hart, LL.D." Its copyright date was 1870. And its contents were as out of date as the copyright. How, for example, did Hart treat what the professor was pleased to call "portrayal"? He had a whole chapter on figures of speech and another one on "sublimity," "beauty," "wit," and "humor." There were chapters on versification, on poetry, and on letters, diaries, news, editorials, reviews, treatises, history, orations, sermons—but by this time the professor felt a little bewildered.

As he replaced the book, he shook his head slightly and hoped that his approach to description and narration would not leave his students so bewildered.

## 1. How Do Suggestive Words Make Portrayal More Vivid?

The attributes of practical discourse (see Chapters V-VII) are accuracy, clarity, and directness. The speaker's purpose in portrayal, however, is to get his audience to re-live an experience via words; generally, memorable experiences are those which are vivid. In a portrayal, then, the speaker may often use **images** and **symbols** to imply, or suggest, feelings. The audience, that is, must often draw its own inferences, with little help from the speaker.

### Images Appeal to the Senses and to the Emotions.

**THE PICTORIAL IMAGE.** Even more than practical discourse, portrayal depends on the concrete and the specific—on words that denote tangible and individual objects and that evoke clear and definite images of those objects in the mind of the audience. When a speaker uses words to "paint a picture"—to appeal to the senses, in other words—he calls up mental *pictorial images*.

The pictorial image, of course, is not the tool only of description or narration. Practical discourse also uses it for vividness. An advertisement of General Electric, for example, instead of saying, "We do not want to concentrate on our past . . .," suggests this same idea with an image:

We hesitate to look back over our shoulders at what has been developed—modern x-ray, electrically driven trains and ships, the tungsten lamp, the fluorescent lamp and such—for we are convinced that the findings of the future will be more significant.

Sometimes the image is sharper and more fully developed, as in this sentence from an article by Dwight Martin, who tells of General Thimayya's interview with six anti-Communist prisoners of the United Nations:

The compound leaders listened raptly, eyes fixed steadily on the speaker's mobile, patrician face, like so many completely charmed cobras, an illusion heightened by the collars of their overcoats and parkas which swayed gently to and fro as they followed his every gesture.

But it is not only the speaker who must be familiar with an image. He must be certain that his words also denote something within the experience of his audience. Thus, the word *mountain* to a West Virginian will probably evoke an image which a Coloradan would call a "hill." A native of Japan would conjure up definite aural (sound) images from the many references in Japanese poetry to the "singing" frog, but to a Mid-Western American a frog "croaks." Similarly, the skylarks and nightingales of British poetry will mean more to Englishmen than they will to most Americans.

The necessity of this common background for communicating sense-images is clearer if one examines the pictorial poetry, say, of another culture—the short, pictorial poems of the Japanese, for example:

- (1) Snow-village: —cocks crowing; —white dawn.
- (2) Old temple: bell voiceless; cherry-flowers fall.



(3) In the mountain-temple the paper mosquito-curtain is lighted by the dawn: sound of waterfall.

These three poems (Lafcadio Hearn's translations) undoubtedly call forth different images for Americans than for Japanese. For an American the image of the first (combined sight, sound, and touch) will probably be more definite than the second. In both, one's knowledge of Japan gained through art, travel films, and books will influence the image evoked. Probably, too, the third poem will call forth the vaguest image because the average American does not have the proper experiential background to appreciate what the Japanese poet is trying to do.

Nor would one expect a Japanese reader of the following description of haying (from Walt Whitman's "Song of Myself") to "see" the same picture as an American farmer:

The big doors of the country barn stand open and ready,  
The dried grass of the harvest-time loads the slow-drawn wagon,  
The clear light plays on the brown gray and green intertinged,  
The armfuls are pack'd to the sagging mow.

Whether the speaker uses pictorial language to construct a complete portrayal, as did the Japanese poets in the poems quoted, or whether he uses them as only a part of a larger work, the effectiveness of words in communicating a "picture" depends on their concrete and specific denotation as well as on a background common to both speaker and audience.

**THE EMOTIONAL IMAGE.** The pictorial image has an objective slant; that is, the speaker does not aim primarily to recreate his feeling—instead, he attempts to call up an image of an object. But even seemingly objective images may arouse feeling; these we shall also include in the term *emotional images*. The truth is that no image is clearly one or the other to all people.

Here, for example, is an image from Lincoln Barnett's "The Earth Is Born": "And so in the morning of time the earth was a featureless ball of anarchic matter, hurtling down the dusty corridor of its orbit."

The reader “sees” the young earth, as characterless as a fish bowl, rolling down an empty hall. But there is more to the image: “the morning of time” recalls for the reader the loneliness of dawn; “anarchic matter, hurtling” implies formlessness and purposelessness; “dusty corridor” suggests desolation. Thus the fund of all of these associations is more than an objective “picture.” The picture carries with it a mood: the image, because of its pictorial quality, is also emotional. Insofar as any image stirs the audience to a recollection of impressions of nature, a detail of a happy journey, an incident of a sorrowful week, etc., it is emotional.

But sometimes one may choose words to evoke an image primarily for its emotional impact. Again a common background is necessary for communication to take place; here is a short Japanese poem, which seemingly evokes only a pictorial image:

Oh, body-piercing wind!—that work of little fingers in the shōji.

Shōji are white paper screens used in Japanese houses as windows and doors; they admit light, but keep out drafts and prying eyes. In Japan, little children enjoy poking their fingers through the paper of the shōji. The poem does not merely describe these mutilated screens, which let the wind blow through the holes poked by the children: the wind is a “body-piercing wind.” Evidently, then, this poem hints at the emotion of a mother—perhaps when she sees the punctured shōji and recalls her child who is now dead, at least gone; the wind penetrates to her heart, so to speak. For most American readers, an explanation like this is necessary to grasp the emotional meaning of this image—and even then, it probably carries more impact for a Japanese reader.

The three images evoked by Adelaide Crapsey’s “Triad” have less restricted appeal—although someone who had never been away from the tropics could respond only erratically to the image of falling snow, nor would his experience with the dawn (which is “sudden” in the tropics) parallel the experience of someone who lived in Canada, say:

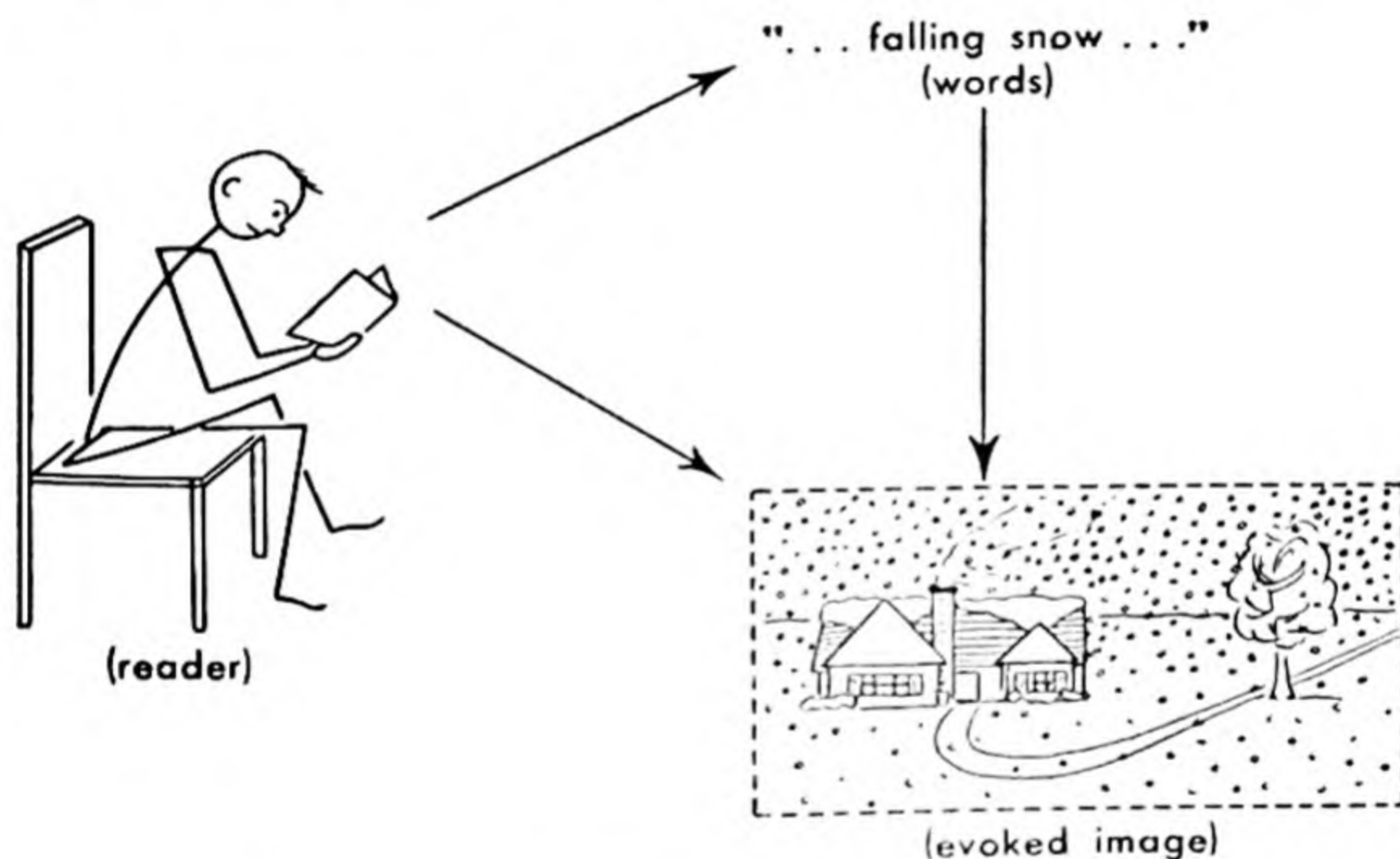


. . . The falling snow . . . the hour  
Before the dawn . . . the mouth of one  
Just dead.

**GUIDEBOARD:** The effectiveness of an image depends on its *denotative ability*, that is, its ability to call forth a clear “picture”—either for the *picture itself* or for the *emotion it can arouse*.

## Symbols Have Public and Private Connotations.

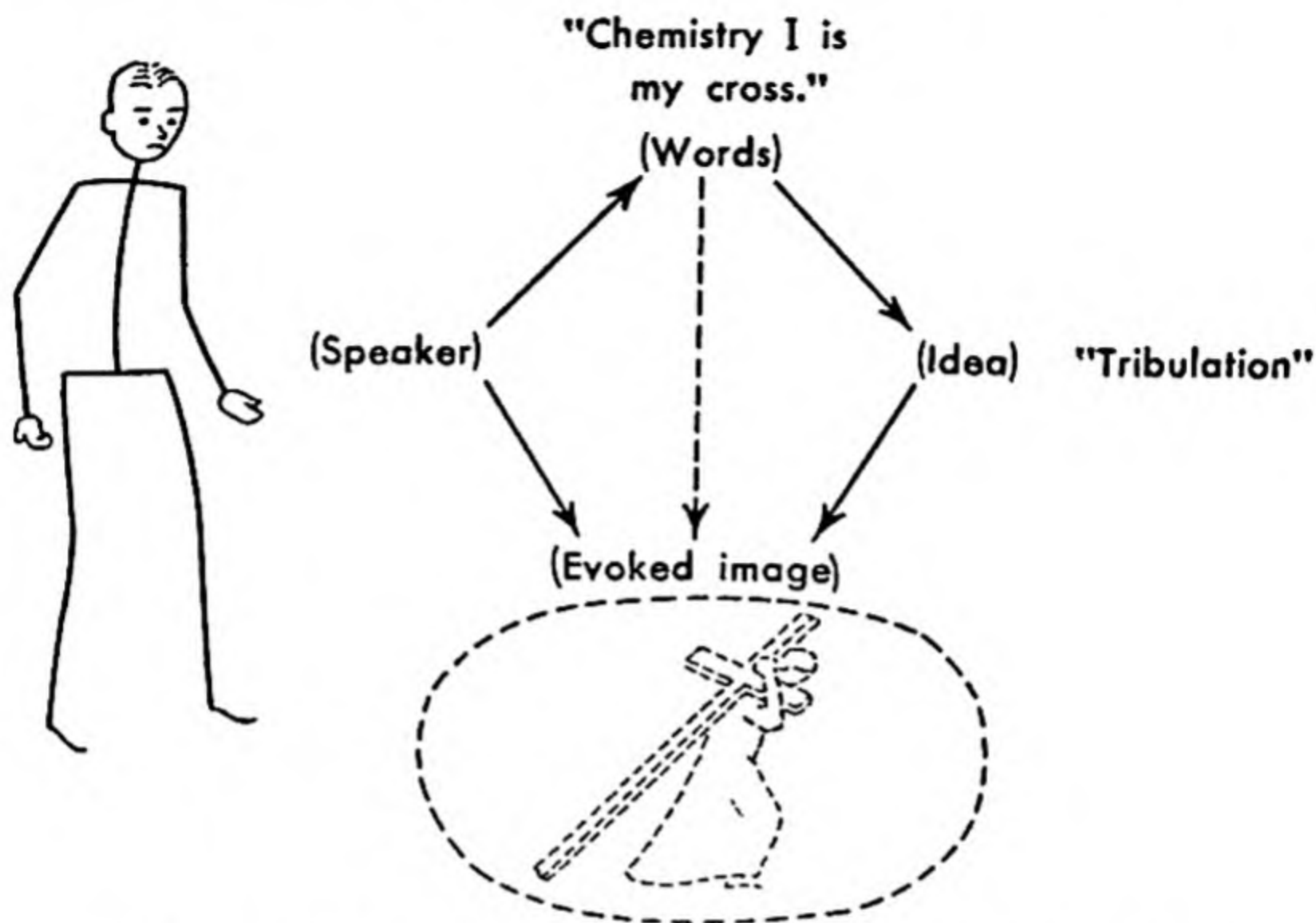
**THE PUBLIC SYMBOL.** Words that create images function like the “triangle of denotation” (see Chapter V, Section 5):



The Image-Function Is a Triangle of Denotation.

But words used as symbols function like the “quadrangle of connotation” (see Chapter V, Section 5); that is, the words not only evoke a common image but also a common conception, or dictionary meaning. For example, when a student says, “Chemistry I is the cross I have to bear,” the image evoked may be that of Christ carrying his

own cross to Calvary, but the conception conveyed by this image is not so narrow; instead, it obviously means "trial, tribulation":



The Symbol-Function Is a Quadrangle of Connotation.

When Wordsworth wrote in his sonnet "London, 1802":

Milton! thou shouldst be living at this hour:  
 England hath need of thee: she is a fen  
 Of stagnant waters: altar, sword, and pen,  
 Fireside, the heroic wealth of hall and bower,  
 Have forfeited their ancient English dower  
 Of inward happiness. . . .

he used several public symbols: Milton, for the powerful spirit of right; altar, for the church; sword, for the army and navy; pen, for poets and writers; fireside, for the home of the common people; hall and bower, for the home of the lords and the great—with these symbols Wordsworth said, "All England is 'sick,' and she needs a champion to arouse her."

The more widespread (that is, the more public) a symbol is, the greater the audience to which it can have meaning. Knowing that



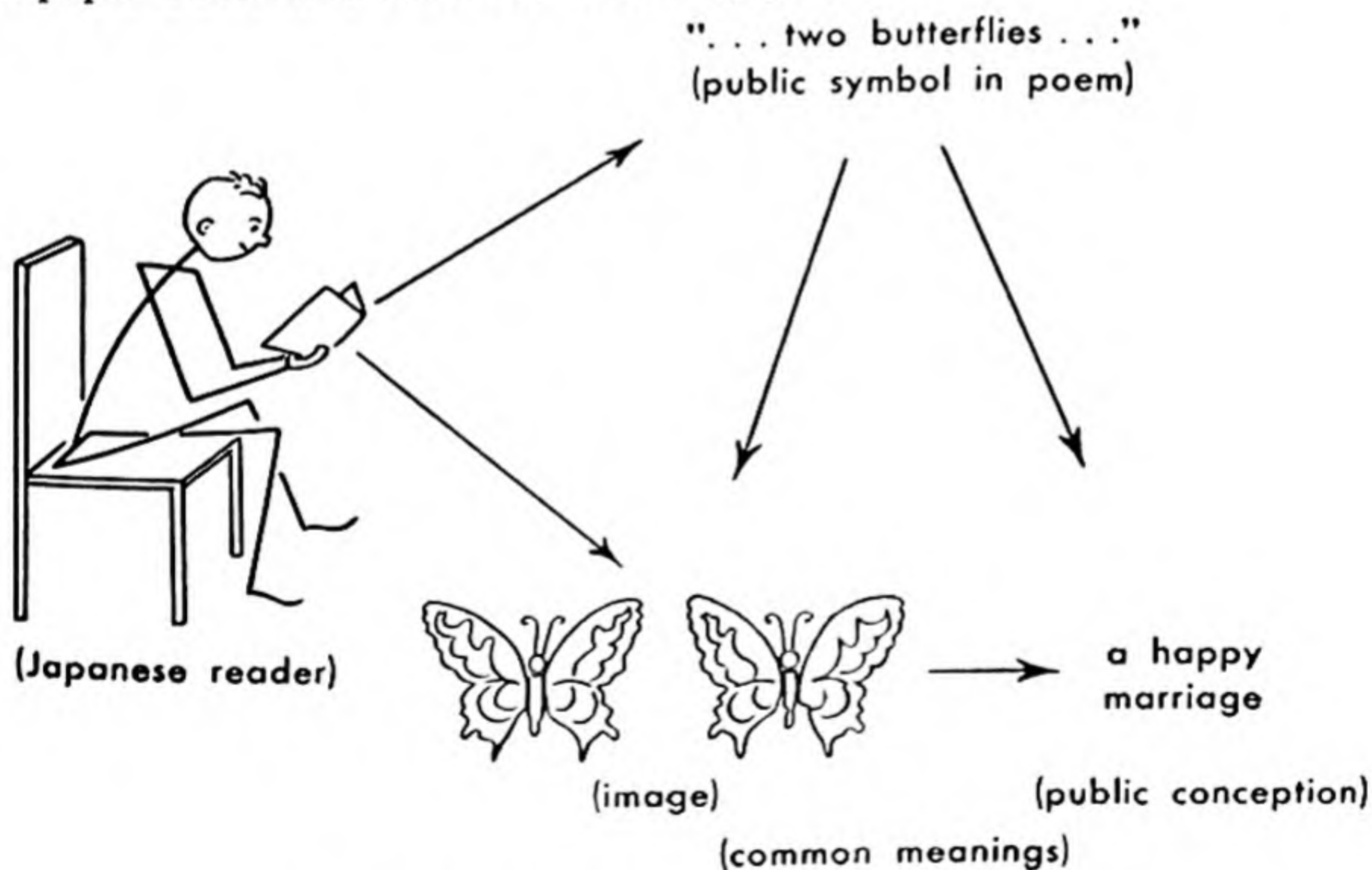
“reaper” has a significance beyond a mere “harvester,” one can easily fill in the blank left in the following quotation from Longfellow’s “The Reaper and the Flowers”:

There is a Reaper, whose name is ———,  
 And, with his sickle keen,  
 He reaps the bearded grain at a breath,  
 And the flowers that grow between.  
 “Shall I have naught that is fair?” saith he;  
 “Have naught but the bearded grain?  
 Though the breath of these flowers is sweet to me,  
 I will give them all back again.”

But what American reader, say, is likely to understand this short Japanese poem:

Two butterflies! . . .  
 Last year my dear wife died!

First he must understand that in Japan a butterfly symbolizes a happy marriage and that an old custom requires the enclosure of a pair of paper butterflies with the wedding gift.



Public Symbols Have Common Meanings.

Symbols which have moved into the public domain, like The Cross and The Flag, have the advantage of carrying with them a common meaning, but often in this process they lose the image-making power which they might originally have had. Thus, The Cross probably does not evoke the image of Christ's bearing his own cross to Calvary for most people. It is doubtful, too, whether The Flag evokes any specific image of the nation it symbolizes. Public symbols carry with them a stock response: thus a picture of four fresh roses with the dew on them is supposed to carry the idea of quality in whiskey and so is the picture of a "man of distinction" with gray hair on his temples and a cocktail glass in one hand supposed to suggest automatically the name of one brand of whiskey, also of top quality. From the speaker's viewpoint, automatic response to a public symbol may be desirable. But, to an indiscriminating audience, this "advantage" can be detrimental: such an audience may accept an idea hurtful to itself.

THE PRIVATE SYMBOL. Since a public symbol is likely to lose its original power of image-making, one may choose to communicate with a private symbol instead—with its attendant dangers.

A private symbol cannot communicate because the audience does not understand the special meaning which the speaker attaches to it. The speaker, then, must change his private meaning to public meaning; in other words, the speaker in effect must add another definition to those meanings which words already have acquired through use. How does the speaker accomplish this transfer from private to public connotation? No differently from the way that one does it in practical discourse: either the speaker tells his audience what the new meaning should be, or he uses the word so that its new meaning (its "symbolic" meaning, as it is generally called) becomes apparent.

If the speaker chooses to *tell* his audience the private meaning of his symbol, he may use a more or less direct method. Almost any American over ten years of age, for instance, knows the meaning of L.S./M.F.T. ("Lucky Strike means fine tobacco"). But, once, the symbol L.S./M.F.T. was private, known only to the American Tobacco Company, who carried on an intensive advertising campaign to arouse



the public's interest in what it meant. Then the company divulged the secret and turned the private symbol into a public symbol.

Even story-tellers use methods almost as direct. Hawthorne, for example, has a sub-title to his story "The Minister's Black Veil: A Parable." Hawthorne relies on his reader to know that a parable contains symbols which have special meanings. In the story, the reader easily understands that the black veil which the Rev. Mr. Hooper wears may denote an actual object and may connote generally any cloth, black in color and able to hide one's features. But the discerning reader also sees that the black veil has a private connotation (symbolic meaning), or represents "hidden sin":

"The black veil" means:

1. Denotation, or Actual Object; i.e., the black veil.
2. Public Connotation, or Dictionary Meaning; i.e., a black cloth.
3. Private Connotation, or Symbolic Meaning; i.e., the Rev. Mr. Hooper's secret sin.

So, too, in "The Gray Champion" Hawthorne employs a symbol, as he tells his reader in so many words: "for he is the type [symbol] of New England's hereditary spirit." There are three different levels of meaning in the story:

"Gray Champion" means:

1. Denotation, or Actual Object; i.e., an ancient man.
2. Public Connotation, or Dictionary Meaning; i.e., the "champion" of the oppressed people of the story.
3. Private Connotation, or Symbolic Meaning; i.e., "New England's hereditary spirit."

Similarly, John Bunyan in *The Pilgrim's Progress* notifies his reader of the symbolic meaning of his story:

And thus it was: I, writing of the way  
 And race of saints, in this our gospel day,  
 Fell suddenly into an allegory [a system of symbols]  
 About their journey. . . .

With this hint, the reader is not long in seeing that Christian (the Pilgrim on the journey "from this world to that which is to come") is not only an individual who leaves behind him a wife and children but is also a symbol of all Christians who are concerned with salvation.

Generally, however, an author does not so obligingly identify his symbols; instead, he may only hint or imply that something in his portrayal has more significance than its usual surface meaning. The reader, then, must "catch the hint" to properly complete the communication. For example, in the opening paragraphs of "The Fall of the House of Usher," Poe suggests that the actual house in which the Ushers lived has greater significance in the story than just as a place of residence:

During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country; and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher. I know not how it was, but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. . . . What was it—I paused to think—what was it that so unnerved me in the contemplation of the House of Usher? . . . I was forced to fall back upon the unsatisfactory conclusion that while, beyond doubt, there *are* combinations of very simple natural objects which have the power of thus affecting us, still the analysis of this power lies among considerations beyond our depth. . . .

A little later in the story the reader learns that the Usher family had gradually gone through deteriorating stages that parallel the decay of the actual house in which the two surviving members lived:

. . . and while speculating upon the possible influence which the one [the house or the family] in the long lapse of centuries, might have exercised upon the other—it was this deficiency, perhaps, of collateral



issue, and the consequent undeviating transmission from sire to son of the patrimony with the name, which had at length so identified the two as to merge the original title of the estate in the quaint and equivocal appellation of the "House of Usher". . . .

Early in the story Poe establishes the house as something more than a mere place to live, so that at the end of the story, when Madeline and Roderick Usher die violently together, the reader is not surprised that the house itself should also split apart and sink into the tarn—the house had become a symbol for the family. Through the house, then, the reader gets an additional vivid picture of the deterioration of the family.

Often, the author does not choose to give his reader even this much help. In William Blake's "The Tiger," for instance, the reader does not suspect that the tiger in the poem is a symbol of God's wrath until Line 20:

Tiger! Tiger! burning bright	
In the forest of the night,	
What immortal hand or eye	
Could frame thy symmetry?	
In what distant deeps or skies	5
Burnt the fire of thine eyes?	
On what wings dare he aspire?	
What the hand dare seize the fire?	
And what shoulder, and what art,	
Could twist the sinews of thy heart?	10
And when thy heart began to beat,	
What dread hand? and what dread feet?	
What the hammer? what the chain?	
In what furnace was thy brain?	
What the anvil? what dread grasp	15
Dare its deadly terrors clasp?	
When the stars threw down their spears,	
And watered heaven with their tears,	
Did he smile his work to see?	
Did he who made the Lamb make thee?	20

Tiger! Tiger! burning bright  
 In the forests of the night,  
 What immortal hand or eye,  
 Dare frame thy fearful symmetry?

From the first four stanzas, the reader sees that this tiger is no ordinary tiger, for not only does its creator have an "immortal hand" (Line 3) but also a "dread hand" (Line 12), which is a "dread grasp" for the tiger's "deadly terrors" (Line 16). But in Line 20 Blake contrasts the Tiger with the Lamb, a recognized (public) symbol for Christ or the concept of love and peace, and, in this way, the poet establishes the paradox of wrath and love, both created by the same God. If the tiger of the poem were an ordinary animal, the stars (Line 17) would not throw down their spears in surrender nor water "heaven with their tears" of fright. The Tiger means more than a fearful beast of the jungle.

The meaning of a symbol which an author may use often depends on just such slender clues in the context of the symbol.

DANGERS OF INTERPRETING SYMBOLS. Overlooking symbolic meanings indicates poor reading, but seeing symbolic meaning in every image which an author uses is equally bad reading: in other words, a reader may become over-zealous in his search for hidden meaning in symbols.

Sometimes a symbol may appear only once or twice in a poem or story; the question for the reader then becomes, is the author using a vivid image or does he imply an extra meaning? In order for an image to be transformed into a symbol, the reader must first feel reasonably sure that a hidden meaning could possibly be intended—and this feeling must stay with the reader for a longer time than the actual appearance of the image in the discourse: the image, to become a symbol, must have the quality of *persistence*, if it appears only once or twice. The Tiger of Blake's poem is such a persistent image and so becomes a symbol of the poem.

Obviously, there is no hard-and-fast rule by which to determine symbolic significance. One reader may detect symbolic significance where another may not. Two readers differing about the meaning of a symbol can only discuss their variant readings by submitting evi-



dence (first of all, from the context of the symbol) which seems to establish one reading as better than another. Sometimes, as good readers recognize, discussion over symbolic meanings is useless, because whether something in a poem, say, be regarded as a symbol or an image makes little difference—the effect on the reader is almost the same. One example of this is Whitman's "A Noiseless Patient Spider":

A noiseless patient spider,  
I mark'd where on a little promontory it stood isolated,  
Mark'd how to explore the vacant vast surrounding,  
It launch'd forth filament, filament, filament, out of itself,  
Ever unreeling them, ever tirelessly speeding them. 5

And you O my soul where you stand,  
Surrounded, detached, in measureless oceans of space,  
Ceaselessly musing, venturing, throwing, seeking the spheres  
to connect them,  
Till the bridge you will need be form'd, till the ductile anchor hold,  
Till the gossamer thread you fling catch somewhere, O my soul. 10

In this poem, one reader may regard the spider as a *symbol* of the soul of man, searching and reaching out for unity with the universe. Another reader, however, may say that Whitman merely uses the spider to create an image for the reader so that he may more easily understand Whitman's concept of the soul. Who is to say which of the two is the better interpretation? Both of them about equally aid a reader's understanding of Whitman's idea; probably neither one makes the reader's experience with Whitman's portrayal more vivid than the other. The argument is a "draw."

In other cases, the evidence is too slim to sustain a symbolic reading. In Ernest Hemingway's *The Old Man and the Sea*, some readers saw more significance than that of a battle between one old man and a huge marlin. Some saw Santiago, the old man, as symbolic of all men who fight courageously against the fate of an unconquerable universe but who do not lose hope in their defeat. That the story might have such a moral is supported by the old man who says to himself, "... a

man is not made for defeat . . . A man can be destroyed but not defeated."

Other readers, however, saw in Santiago a Christ-like character who symbolized the assumption of the whole world's evil on his own shoulders. Santiago's climb to his shack with the mast of the boat on his shoulder, after fighting the marlin, was like Christ's climb to Golgotha:

He unstepped the mast and furled the sail and tied it. Then he shouldered the mast and started to climb. It was then he knew the depth of his tiredness. . . .

He started to climb again and at the top he fell and lay for some time with the mast across his shoulder. He tried to get up. But it was too difficult. . . .

But the old man's climb to his shack hardly persists as a symbol; rather it is an image.

**GUIDEBOARD:** If there are not enough clues for *symbolic interpretation*, the safest reading is the *non-symbolic*; that is, regard the author's words as *image-making*, not *symbol-making*.

## Applications

(1) We have noted how the image-making power of a portrayal depends on concrete and specific materials. Below are two poems by Henry Wadsworth Longfellow that illustrate this. One poem is largely abstract and general; the other is concrete and specific. Which poem better calls up (a) pictorial images, (b) emotional images? Both poems spring from an interest in the evening: which one is more successful? Does either poem use symbols?

### THE DAY IS DONE

The day is done, and the darkness  
Falls from the wings of Night,  
As a feather is wafted downward  
From an eagle in his flight.



I see the lights of the village Gleam through the rain and mist. And a feeling of sadness comes o'er me That my soul cannot resist:	5
A feeling of sadness and longing, That is not akin to pain, And resembles sorrow only As the mist resembles the rain.	10
Come, read to me some poem, Some simple and heartfelt lay, That shall soothe this restless feeling, And banish the thoughts of day.	15
Not from the grand old master, Not from the bards sublime, Whose distant footsteps echo Through the corridors of time.	20
For, like strains of martial music, Their mighty thoughts suggest Life's endless toil and endeavor; And to-night I long for rest.	25
Read from some humbler poet, Whose songs gushed from his heart, As showers from the clouds of summer, Or tears from the eyelids start;	30
Who, through long days of labor, And nights devoid of ease, Still heard in his soul the music Of wonderful melodies.	35
Such songs have power to quiet The restless pulse of care, And come like the benediction That follows after prayer.	

Then read from the treasured volume  
 The poem of thy choice,  
 And lend to the rhyme of the poet  
 The beauty of thy voice.

40

And the night shall be filled with music,  
 And the cares that infest the day  
 Shall fold their tents, like the Arabs,  
 And as silently steal away.

### THE CHILDREN'S HOUR

Between the dark and the daylight,  
 When the night is beginning to lower,  
 Comes a pause in the day's occupations,  
 That is known as the Children's Hour.

I hear in the chamber above me  
 The patter of little feet,  
 The sound of a door that is opened,  
 And voices soft and sweet.

5

From my study I see in the lamplight,  
 Descending the broad hall stair,  
 Grave Alice, and laughing Allegra,  
 And Edith with golden hair.

10

A whisper, and then a silence:  
 Yet I know by their merry eyes  
 They are plotting and planning together  
 To take me by surprise.

15

A sudden rush from the stairway,  
 A sudden raid from the hall!  
 By three doors left unguarded  
 They enter my castle wall!

20

They climb up into my turret  
 O'er the arms and back of my chair;  
 If I try to escape, they surround me;  
 They seem to be everywhere.



They almost devour me with kisses,  
 Their arms about me entwine,  
 Till I think of the Bishop of Bingen  
 In his Mouse-Tower on the Rhine! 25

Do you think, O blue-eyed banditti,  
 Because you have scaled the wall, 30  
 Such an old mustache as I am  
 Is not a match for you all!

I have you fast in my fortress,  
 And will not let you depart,  
 But put you down into the dungeon 35  
 In the round-tower of my heart.

And there will I keep you forever,  
 Yes, forever and a day,  
 Till the walls shall crumble to ruin,  
 And moulder in dust away! 40

(2) Below are some short Japanese poems (called *hokku*), translated by Lafcadio Hearn. Describe the "picture" which each image-making poem creates for you—that is, the senses which are primarily appealed to. Refer to Chapter II, Section 1—particularly Exercise 6.

(a) Detaching one corner of the mosquito-net, lo! I behold the moon!

(b) Heavily pours the rain on the hat that I stole from the scarecrow!

(c) Now in my garden the flowers bloom, and the butterflies dance.

(d) Viewing this autumn moon, I dream of my native village. Under the same soft light—and the shadows about my home.

(e) In my native-place the old folks are—clamor of insect voices.

(3) Below are some short poems written by freshman students in imitation of the Japanese poems discussed in this chapter and quoted in Exercise 2 above. Using the same subject matter write similar short, image-evoking poems.

## ON A BLUE JAY'S KILLING A BABY ROBIN

Crested gangster,  
 Beheader of fuzz-feathered robin:  
 You reflect traitor blue, false blue.

## WHITE BIRCHES IN THE SPRING

March worshippers . . .  
 Silent suppliants  
 Before the north wind's altar.

## COUNTRY NIGHT

Sodden hush like heavy plush—  
 Sleepless stare at blackness there—

## WILLOWS

Willows against the sky:  
 Ragged line for hanging hearts on.

(4) Part of the creed of the "Imagists" called for the use of "exact images." Consult the preface to *Some Imagist Poets, An Anthology* (1915) and report to the class what parallels exist between their creed and the discussion in this chapter. With other members of a committee from the class, read some of Amy Lowell's poetry ("Patterns," "Lilacs," "A Lady," "The Taxi," "Meeting-House Hill") and discuss before the class the images evoked by it.

(5) Consult Robert E. Spiller, *et al.*, *Literary History of the United States*, Vol. II, pp. 1185-8, on the Imagist movement. (a) Report on the effect of the movement on American poetry. (b) Read some of the poetry of "H.D." (Hilda Doolittle) and explain why she might be "the one poet of the Imagist faith who by her strict devotion to it brought forth good works."

(6) Discuss the following questions as they pertain to the two poems quoted below: (a) Does each poem contain symbols? (b) If so, what are they? (c) What do they mean?



## TO HELEN

Helen, thy beauty is to me  
 Like those Nicean barks of yore,  
 That gently, o'er a perfumed sea,  
 The weary, wayworn wanderer bore  
 To his own native shore.

On desperate seas long wont to roam,  
 Thy hyacinth hair, thy classic face,  
 Thy Naiad airs, have brought me home  
 To the Glory that was Greece  
 And the grandeur that was Rome.

Lo! in yon brilliant window-niche  
 How statue-like I see thee stand,  
 The agate lamp within thy hand!  
 Ah, Psyche, from the regions which  
 Are Holy Land!  
 —Edgar Allan Poe

## DAYS

Daughters of Time, the hypocritic Days,  
 Muffled and dumb like barefoot dervishes,  
 And marching single in an endless file,  
 Bring diadems and fagots in their hands.  
 To each they offer gifts after his will,  
 Bread, kingdom, stars, and sky that holds them all.  
 I, in my pleached garden, watched the pomp,  
 Forgot my morning wishes, hastily  
 Took a few herbs and apples, and the Day  
 Turned and departed silent. I, too late,  
 Under her solemn fillet saw the scorn.  
 —Ralph Waldo Emerson

(7) Below are some novels which use symbols. Read one, and in a paper or a speech discuss fully your answer to the question asked of that novel:

(a) *Moby Dick* by Herman Melville: What does Moby Dick symbolize in the story?

(b) *The Scarlet Letter* by Nathaniel Hawthorne: What does Pearl, the daughter of Hester Prynne, symbolize?

(c) *The Octopus* by Frank Norris: What does the railroad symbolize?

(d) *Bread and Wine* by Ignazio Silone: What does the bread and wine of the title symbolize?

(e) *Animal Farm* by George Orwell: What do the animals and the farm symbolize?

(f) *A Bell for Adano* by John Hersey: What does the bell symbolize for the villagers?

(g) *A Duck to Water* by G. B. Stern: What does the duckling symbolize?

(8) The parables of Christ are all symbolic; generally, however, they are difficult to interpret because the symbols do not have adequate context to acquire meaning for the reader. For this reason, Christ himself often had to interpret his parable for his followers. Below is the famous parable of the sower. First, read the parable and try to determine what its various parts mean; then check your interpretation with Christ's which is quoted immediately below.

#### THE SOWER

[1] Behold, there went out a sower to sow:

[2] And it came to pass, as he sowed, some fell by the wayside, and the fowls of the air came and devoured it up.

[3] And some fell on stony ground, where it had not much earth; and immediately it sprang up, because it had no depth of earth:

[4] But when the sun was up, it was scorched; and because it had no root, it withered away.

[5] And some fell among thorns, and the thorns grew up, and choked it, and it yielded no fruit.

[6] And other fell on good ground, and did yield fruit that sprang up and increased; and brought forth, some thirty-fold and some sixty, and some an hundred.



INTERPRETATION

[1] The sower soweth the word,

[2] And these are they by the wayside, where the word is sown; but when they have heard, Satan cometh immediately, and taketh away the word that was sown in their hearts.

[3] And these are they likewise which are sown on stony ground; who, when they have heard the word, immediately receive it with gladness;

[4] And have no root in themselves, and so endure but for a time: afterward, when affliction or persecution ariseth for the word's sake, immediately they are offended.

[5] And these are they which are sown among thorns; such as hear the word.

[6] And the cares of this world, and the deceitfulness of riches, and the lusts of other things entering in, choke the word, and becometh unfruitful.

[7] And these are they which are sown on good ground; such as hear the word, and receive *it*, and bring forth fruit, some thirty-fold, some sixty, and some an hundred.

—From *Mark*, Chapter IV, 14-20.

## 2. How Does the Speaker's Attitude Affect His Portrayal?

The speaker's attitude toward his material is important in any kind of discourse, but it is particularly important in portrayal where the audience must try to recapture the original experience of the author.

### The Speaker's Attitude May Affect His Method.

"OVER-PORTRAYAL" VERSUS "UNDER-PORTRAYAL." When the speaker wishes to arouse deep emotion in his audience, he is likely to fall somewhere on a line between two extremes of over-portraying and under-portraying. Unfortunately, one can distinguish among the various degrees only after large experience with different kinds of literature. Probably the easiest way to gain some conception of the possible range is to look at the two extremes.

UNDER-PORTRAYAL. The last scene of Ernest Hemingway's *A Farewell*

*to Arms* is famous for its under-portrayal; that is, Hemingway understates the effect of Catherine's death on Henry. Instead of "pulling out all stops" (over-portraying), Hemingway leaves some things unsaid and expects his reader to infer the strong feeling which Henry felt. Even though the story is told in the first person ("I"), both Hemingway and Henry (the narrator) force the reader to live the scene from the outside, as an observer of it. After Catherine has died—"it did not take her very long to die"—Lieutenant Henry meets the doctor who had performed the operation. The doctor offers to take Henry back to the hotel, but Henry ("I") refuses any help or explanation of why Catherine died:

. . . the doctor . . . went down the hall. I went to the door of the room.

"You can't come in now," one of the nurses said.

"Yes I can," I said.

"You can't come in yet."

"You get out," I said. "The other one too."

But after I had got them out and shut the door and turned off the light it wasn't any good. It was like saying good-by to a statue. After a while I went out and left the hospital and walked back to the hotel in the rain.

Hemingway's portrayal, on the surface, seems to be flat, matter of fact, unemotional. Henry seems to be callous, hard, unfeeling. Instead of having Henry accuse the doctor of being incompetent, instead of having Henry weep bitterly and copiously, instead of having Henry cry out at the injustice of fate, instead of having Henry rush into the room and bury his face in Catherine's hair, all to show his deep feelings—Hemingway chooses to have the scene underplayed. The perceptive reader realizes that Henry covers his feelings, that instead of giving in to his feelings he controls them.

OVER-PORTRAYAL. In the Hollywood version of *A Farewell to Arms*, the final scene is an example of over-portrayal, which crams the desired emotion down the throats of the audience. The moving picture lingers over the final scene and forces the last tear from the audience. Henry (Gary Cooper) lifts Catherine (Helen Hayes) from her bed and carries her to the French doors which open slowly, and magically,



as he approaches. Then, as a slight breeze stirs her long hair and flutters her flowing gown, Henry raises Catherine in his arms to meet the ray of light which streams from the opening clouds. On this scene the picture fades out. The audience is supposed to weep—and it will, if it is sentimental. But an audience which prefers its emotion presented with restraint is more likely to smile painfully.

**THE SPEAKER AND HIS PEOPLE.** A person in a story may be sacrilegious, but that does not mean that the author is. A highly moral actor may play the part of a dissolute drunkard. Shakespeare could write both *A Midsummer Night's Dream* and *Macbeth*. In other words, the speaker and the characters he portrays are not necessarily the same. The speaker's attitude, therefore, may differ from that of his people: Lieutenant Henry in *A Farewell to Arms* is presumably sincere in his grief in both the novel and the moving picture, but Hemingway's treatment strikes the reader as a restrained, unsentimentalized treatment, whereas the moving-picture version strikes the viewer as being unrestrained and sentimentalized. The audience, then, must always distinguish between a sentimental person in a story and a sentimental portrayal of a person.

**RESTRAINED PORTRAYAL OF SENTIMENTALITY.** In order to portray sentimentality, does the method of portraying necessarily have to be sentimental? The answer is "no" and the implication is that restrained treatment is better "art" than exaggerated, sentimental treatment. Here, for example, is an objective presentation of a sentimental person; Act I of Anton Chekhov's *The Cherry Orchard* opens on a scene in which Madame Ranevsky returns to her home after five years' absence in Paris:

MADAME RANEVSKY. Can it be me that's sitting here? [*Laughing*] I want to jump and wave my arms about. [*Pausing and covering her face*] Surely I must be dreaming! God knows I love my country. I love it tenderly. I couldn't see out of the window from the train, I was crying so. [*Crying*] However, I must drink my coffee. Thank you, Firs; thank you, you dear old man. I'm so glad to find you still alive. . . . I can't sit still! I can't do it! [*Jumping up and walking about in great agitation*] This happiness is more than I can bear. Laugh at me! I am a

fool! [*Kissing cupboard*] My darling old cupboard! [*Caressing a table*]  
My dear little table!

That Madame Ranevsky's temperament is mercurial almost anyone would admit: within a few seconds she changes from laughter to tears. The deep emotion she shows is hardly legitimate if one considers what calls it forth: she weeps at the thought of her crying when she once again entered Russia; and, although patriotism is an admirable enough virtue, one can expect it to be contained. Even the sight of pieces of furniture send her into rhapsodies, and she kisses a cupboard and caresses a table: this is the rankest kind of sentimentality; there is too much emotion for the occasion.

The important thing to see here, though, is that, although Madame Ranevsky is sentimental, Chekhov, the author, is not. Certainly Chekhov may choose to make Madame Ranevsky sentimental or not, but in this play, if Madame Ranevsky were not sentimental, Chekhov would have a different story to present. Largely, Chekhov gives an objective portrayal of the sentimentality of Madame Ranevsky. The play-goer or reader may dislike Madame Ranevsky for her sentimentality, but he may admire Chekhov's objective portrayal of her.

SENTIMENTAL PORTRAYAL OF SENTIMENTALITY. But what about sentimentality portrayed sentimentally? What effect does this have on an audience? Naturally, a sentimental audience would probably regard such portrayal as unusually "powerful." On the other hand, an audience that prefers restraint would regard such portrayal with artistic nausea: the combination would become unbearably cloying. An example occurs in the closing scene of *Uncle Tom's Cabin; or, Life Among the Lowly*, written by George L. Aiken in the middle of the nineteenth century as a dramatic adaptation of Harriet Beecher Stowe's novel *Uncle Tom's Cabin*:

GEORGE. Oh! don't die. It will kill me—it will break my heart to think what you have suffered, poor, poor fellow!

TOM. Don't call me poor fellow. I *have* been a poor fellow; but that's all past and gone now, I'm right in the door, going to glory! Oh, Mas'r George! *Heaven has come!* I've got the victory! the Lord has given it to me! Glory be to His name! [*Dies.*]



[*Solemn music—GEORGE covers UNCLE TOM with his cloak, and kneels over him. Clouds work on and conceal them, and then work off.*] SCENE VII. *Gorgeous clouds, tinted with sunlight, Eva, robed in white, is discovered on the back of a milk-white dove, with expanded wings, as if just soaring upward. Her hands are extended in benediction over ST. CLARE and UNCLE TOM, who are kneeling and gazing up to her. Impressive music. Slow curtain.*

To say that George is not genuinely grief-stricken or that Tom is not uplifted at his sight of death might improperly malign their characters. But one would not need a vivid imagination to think of the action on the stage as being "full-blown" and "large": George with contorted face, heaving breast, and outspread arms; Tom with transported face, hollow voice trembling in ecstasy, and body strained upward till the moment of death.

But even if we were to grant that George and Tom show restraint, what Aiken does to complete the play will dispel any ideas but that this is a sentimental scene sentimentally portrayed. A simple dimming of the lights might help to save the scene, but Aiken must twist his audience's heart. With the stage "business" of the clouds, he tries too hard: he draws attention to his method. Scene VII is merely an amplification of the sentimentality. Not only do we feel distaste for the lack of restraint which George and Tom show, but also we feel distaste for Aiken's lack of restraint in portraying it.

**GUIDEBOARD:** The audience's reaction to the speaker's attitude is largely one of appreciation or evaluation. The point made here is that *restraint* and *under-portrayal* is preferable to *exaggeration* and *over-portrayal*.

### The Speaker's Attitude May Be Revealed Indirectly.

**IRONY.** Irony is a form of understatement or of under-portrayal. When a speaker's utterance implies a meaning opposite to his words' literal meaning, he employs irony. When he portrays an event that has a result opposite to that which the audience might expect as ap-

propriate, he employs irony. The first type might be called *irony of statement* and the second, *irony of action or of situation*.

IRONY OF STATEMENT. Sometimes irony of statement is quite obvious, almost "heavy-handed," as in this example from the opening chapter of Mark Twain's *Life on the Mississippi*.

In fact, all around [during the sixteenth century], religion was in a peculiarly blooming condition: the Council of Trent was being called; the Spanish Inquisition was roasting, and racking, and burning, with a free hand; elsewhere on the Continent the nations were being persuaded to holy living by the sword and fire; in England, Henry VIII had suppressed the monasteries, burned Fisher and another bishop or two, and was getting his English Reformation and his harem effectively started.

Twain assumes that his audience is well enough educated to understand his historical allusions and to read his intent as ironical. Everything following the colon in the quoted sentence shows that his meaning is opposite to that which is apparently stated in the opening clause.

Often irony of statement is not so obvious to the audience. An example is the opening paragraph of Ring Lardner's story "Champion":

Midge Kelly scored his first knockout when he was seventeen. The knockee was his brother Connie, three years his junior and a cripple. The purse was a half dollar given to the younger Kelly by a lady whose electric had just missed bumping his soul from his frail little body.

Remembering the title, "Champion," the reader infers from the first sentence that Midge had started early on a career that had progressed successfully to the "top." The second sentence, however, brings out the irony: the temporary admiration which the reader might have felt for Midge after reading the first sentence changes to disgust with him in the second sentence, and the third sentence adds to this feeling as the reader learns of the nature of the "purse." All of this, of course, Lardner implies; not once does he say, "Midge Kelly may have developed into a champion, but he was really a disgusting sham." Lardner wants



his reader to forget the literal (dictionary) meaning of the words and to attach, instead, an opposite meaning to them.

**IRONY OF SITUATION.** In irony of situation, the speaker may present an event and develop it so that the audience expects one kind of ending; then the speaker changes the ending to break the reader's expectation in a reversal. Often this can be accomplished in only a few words, as in this selection from Mark Twain's *Roughing It* (Chapter X):

Slade was a matchless marksman with a navy revolver. The legends say that one morning at Rocky Ridge, when he was feeling comfortable, he saw a man approaching who had offended him some days before—observe the fine memory he had for matters like that—and, "Gentlemen," said Slade, drawing, "it is a good twenty-yard shot—I'll clip the third button on his coat!" Which he did. The bystanders all admired it. And they all attended the funeral, too.

In this case, the irony rests in the reversal of situations brought about at the end. Because the reader has not become involved with Slade's enemy (that is, the reader never gets "to know" Slade's enemy), the idea of the funeral brings a laugh. The slight touch of irony comes out only when the reader pauses to consider that the victim would hardly have thought the affair "funny." And the reader's conception of Slade turns from that of a witty marksman to that of a cold-blooded killer.

The speaker may use irony of situation to reveal the past as an unexpected cause for a present effect. For example, in the old ballad "Lord Randal" the reader first infers (first stanza) that Randal is merely tired and wishes to lie down because of fatigue. But as the ballad continues, the real reason for his fatigue becomes gradually apparent to the reader until the last two lines reveal all of the past essential to the story:

"O where hae ye been Lord Randal, my son?

O where hae ye been, my handsome young man?"—

"I hae been to the wild wood; mother make my bed soon,

For I'm weary wi' hunting, and fain wald lie down."—

"Where gat ye your dinner, Lord Randal, my son?

Where gat ye your dinner, my handsome young man?"—

"I dined wi' my true-love; mother, make my bed soon,  
For I'm weary wi' hunting, and fain wald lie down."—

"What gat ye to your dinner, Lord Randal, my son?

What gat ye to your dinner, my handsome young man?"—

"I gat eels boil'd in broo; mother, make my bed soon,  
For I'm weary wi' hunting, and fain wald lie down."—

"What became of your bloodhounds, Lord Randal, my son?

What became of your bloodhounds, my handsome young man?"—

"O they swell'd and they died; mother, make my bed soon.  
For I'm weary wi' hunting, and fain wald lie down."—

"O I fear ye are poison'd, Lord Randal, my son!

O I fear ye are poison'd, my handsome young man!"—

"O yes! I am poison'd; Mother, make my bed soon,  
For I'm sick at the heart, and I fain wald lie down."

This ballad illustrates well not only irony of situation but also an extreme kind of under-portrayal. The irony of Lord Randal's sickness is not entirely clear until the end, although the reader begins to suspect at the end of the fourth stanza that there is some connection between Randal's dining with his "true-love" and his dogs' swelling and dying. The effectiveness of the irony grows from the restrained "half-telling" of the portrayal, which takes the form of a dialog between mother and son. The dialog gives only an outline of the story between mother and son, the details of which the reader himself must supply by proper inference.

The portrayal reveals that Lord Randal has been poisoned, that he is sad and "sick at the heart"; the reader infers that Lord Randal has been deliberately poisoned by his sweetheart—probably she has another lover. Either Randal has refused to admit this to himself until just now, or he has just realized what has happened to him; in any case, the irony of his situation strikes him acutely ("I'm sick at the heart").

"Lord Randal" is so much an under-portrayal that the speaker actually leaves great gaps in the narrative. What has not been portrayed,



by contrast with what has, has a stronger impact on the audience than if everything had been carefully spelled out.

**GUIDEBOARD:** Irony and sarcasm in oral communication is relatively easy to identify: the talker has the aid of vocal inflection, facial expression, and gestures. But using *the written word* to express irony is *fraught with danger*: the speaker runs the danger of having the audience give his words a literal meaning.

## Applications

(1) What is the speaker's attitude in the following selections?

A.

On his first day at Shucksford College, Tom Buncom registers with Dean Dump for courses in Religion ("you get quicker credit with that than with another"), in Trout Fishing (first class), and in Field Work in Dogs ("keeping a dog and taking it out for walks"):

There were, she said, no *formal lectures* at Shucksford, a relic of barbarism entirely abolished. But he would be supposed to *put himself into contact with his work*; in fact, to think about it. Every time he thought about it he would get a credit. . . . Tom would be called upon to take his dog out for a walk, which would give him one unit-credit, or better still go fishing and take his dog with him and think about Religion while he fished, which would give him three unit-credits at once.

—From Stephen Leacock, "Rah! Rah! College," in *Afternoons in Utopia*.

B.

Huck Finn, running away down the Mississippi, is taken in by the Grangerfords, wealthy farmers whose home is filled with *objets d'art* and decorated in the latest style. Huck describes one of the pictures which hang on the walls:

. . . a young lady was at a window looking up at the moon, and tears running down her cheeks; and she had an open letter in one hand with

black sealing-wax showing on one edge of it, and she was mashing a locket with a chain to it against her mouth, and underneath the picture it said "And Art Thou Gone Yes Thou Art Gone Alas."

—From Mark Twain, *Huckleberry Finn*, Chapter 17.

### C.

Come up from the fields father, here's a letter from our Pete,  
And come to the front door mother, here's a letter from thy dear son.

Lo, 'tis autumn,

Lo, where the trees, deeper green, yellower and redder,

Cool and sweeten Ohio's villages with leaves fluttering in the moderate wind,

Where apples ripe in the orchards hang and grapes on the trellis'd vines,  
(Smell you the buckwheat where the bees were lately buzzing?)

Above all, lo, the sky so calm, so transparent after the rain, and with wondrous clouds,

Below too, all calm, all vital and beautiful, and the farm prospers well.

Down in the fields all prospers well,

But now from the fields come father, come at the daughter's call,  
And come to the entry mother, to the front door come right away.

Fast as she can she hurries, something ominous, her steps trembling,  
She does not tarry to smooth her hair nor adjust her cap.

Open the envelope quickly,

O this is not our son's writing, yet his name is sign'd,

O a strange hand writes for our dear son, O stricken mother's soul!

All swims before her eyes, flashes with black, she catches the main words only,

*Sentences broken, gunshot wound in the breast, cavalry skirmish, taken to hospital,*

*At present low, but will soon be better.*

Ah now the single figure to me,

Amid all teeming and wealthy Ohio with all its cities and farms,

Sickly white in the face and dull in the head, very faint,

By the jamb of a door leans.



*Grieve not so, dear mother* (the just-grown daughter speaks through her sobs,

The little sisters huddle around speechless and dismay'd,)

*See dearest mother, the letter says Pete will soon be better.*

Alas poor boy, he will never be better (nor may-be needs to be better, that brave and simple soul)

While they stand at home at the door he is dead already,

The only son is dead.

But the mother needs to be better,

She with thin form presently drest in black,

By day her meals untouch'd, then at night fitfully sleeping, often waking,

In the midnight waking, weeping, longing with one deep longing,

O that she might withdraw unnoticed, silent from life escape and withdraw,

To follow, to seek, to be with her dear dead son.

—From Walt Whitman, *Leaves of Grass*.

#### D.

Tennessee, a gambler and robber who lives with his partner in Poker Flat, runs away with his partner's wife. After the woman runs away with still another man, Tennessee comes back to live with his partner. Then, Tennessee is caught in the midst of a robbery, and at his trial Tennessee's partner pleads for Tennessee and offers to pay a large sum of money if the jury will free Tennessee. But Tennessee is condemned to die and his partner completes the funeral arrangements and gives the funeral "oration."

But from that day his rude health and great strength seemed visibly to decline; and when the rainy season fairly set in, and the tiny grass-blades were beginning to peep from the rocky mound above Tennessee's grave, he took to his bed.

One night, when the pines beside the cabin were swaying in the storm and trailing their slender fingers over the roof, and the roar and rush of the swollen river were heard below, Tennessee's partner lifted his head from the pillow, saying, "It is time to go for Tennessee; I must put Jinny in the cart," and would have risen from his bed but for the restraint of his attendant. Struggling, he still pursued his singular fancy: "There,

now, steady, Jinny, —steady, old girl. How dark it is! Look out for the ruts, —and look for him, too, old gal. Sometimes, you know, 'when he's blind drunk, he drops down right in the trail. Keep on straight up to the pine on top of the hill. Thar! I told you so! —thar he is, —coming this way, too, —all by himself, sober, and his face a-shining. Tennessee! Pardner!"

And so they met.

—From Bret Harte, "Tennessee's Partner."

(2) The ballad quoted below, "The Croodlin Doo" (the cooing dove), is similar in several ways to "Lord Randal" quoted in the text of this section. (a) make an expository speech or write an expository paper in which you discuss these similarities. Or, (b) in a speech or paper evaluate the two ballads; be sure to make your criteria clear.

#### THE CROODLIN DOO

"O whaur hae ye been a' the day,  
My little wee croodlin doo?"—

"O I've been at my grandmother's;  
Mak my bed, mammie, noo."—

"O what gat ye at your grandmother's,  
My little wee croodlin doo?"—

"I got a bonnie wee fishie;  
Mak my bed, mammie, noo."—

"O whaur did she catch the fishie,  
My bonnie wee croodlin doo?"—

"She catch'd it in the gutter-hole;  
Mak my bed, mammie, noo."—

"And what did she do wi' the fish,  
My little wee croodlin doo?"—

"She boiled it in a brass pan;  
O mak my bed, mammie, noo."—

"And what did ye do wi' the banes o't,  
My bonnie wee croodlin doo?"—

"I gied them to my little dog;  
Mak my bed, mammie, noo."—



“And what did your little doggie do,  
 My bonnie wee croodlin doo?”—  
 “He stretch’d out his head, his feet, and dee’d,  
 And so will I, mammie, noo!”—

(3) With a classmate, prepare either “Lord Randal” or “The Croodlin Doo” as a dialog to be read before the class.

(4) Prepare a reading of the lyrics of a sentimental, popular love song. Read it sentimentally enough to draw laughter from your audience.

(5) Below is a list of short stories, all of which contain irony. Read one of the stories and discuss the kind of irony it contains:

- (a) Stephen Crane, “The Blue Hotel”
- (b) Stephen Crane, “The Open Boat”
- (c) Theodore Dreiser, “Old Rogaum and His Theresa”
- (d) F. Scott Fitzgerald, “Babylon Revisited”
- (e) Anatole France, “The Procurator of Judaea”
- (f) Hamlin Garland, “Under the Lion’s Paw”
- (g) Kressmann Taylor, “Address Unknown”
- (h) Ring Lardner, “Champion”
- (i) Ring Lardner, “Haircut”
- (j) Guy de Maupassant, “The Necklace”
- (k) Guy de Maupassant, “A Piece of String”
- (l) Edgar Allan Poe, “The Cask of Amontillado”
- (m) William Sidney Porter, “The Furnished Room”
- (n) William Sidney Porter, “The Gift of the Magi”
- (o) William Sidney Porter, “The Whirligig of Life”

(6) Below are three pairs of stanzas, one an original stanza written by a recognized poet and the other a deliberately sentimentalized version of it. Select one pair of stanzas and read them to the class in such a way that you make apparent which of the two stanzas is the sentimental version. Be prepared to defend your choice.

SET I

A.

Well I remember how you smiled  
 To see me write your name upon  
 The soft sea-sand. "*O! what a child!*  
*You think you're writing upon stone!*"

B.

How fondly I recall: you sweetly smiled  
 When tenderly I traced your name upon  
 The soft sea-sand. "*O dearest! what a child!*  
*But, sweet, to me you're writing upon stone!*"

SET II

A.

Only God can make a night so still;  
 Where e'er you look or listen,  
 The snow so pure hides field and hill  
 Like diamonds all a-glisten!

B.

God makes sech nights, all white an' still  
 Fur'z you can look or listen,  
 Moonshine an' snow on field an' hill,  
 All silence an' all glisten.

SET III

A.

Angels at the foot,  
 And Angels at the head,  
 And like a curly little lamb  
 My pretty babe in bed.



## B.

Guardian Angels at your foot,  
 And Angels at your curly head,  
 So like a cuddly little lamb  
 Do you snuggle down in bed.

(7) Select a short stanza from a recognized poet and sentimentalize it in a manner similar to those in Exercise 6. Ask a classmate to identify the original version and read both, without preparation, to the class.

### 3. How Is the Structure of Portrayal Like Practical Discourse?

A fundamental concern in this book is relationships—between experience and communication, between exposition and argument, between literal and figurative meanings, between one word and another, between one paragraph and another, between one idea and another. We have examined these on the premise that knowing relationships or structure is necessary to understanding. On the same premise, then, we need an understanding of the structure of description and narration.

#### The Structure of Description Need Not Be Unique.

**DESCRIPTIVE STRUCTURE: EXPOSITORY OR ARGUMENTATIVE UNITY.** Although the intent of practical discourse differs from the intent of portrayal, sometimes they both have similarities of structure. Mixing the technique of exposition with the intent of portrayal is not “wrong” or “bad.” True, when this happens the audience cannot so easily classify a particular piece of discourse because the audience must then consider both intent and method. But knowing this will make understanding the portrayal easier.

As we have already seen (Chapter III, Section 1), a long portrayal may contain parts which are expository (like the “private eye’s” explanation of how he solved the crime) or which are argumentative (like Mark Antony’s oration at Caesar’s funeral in Act III, Scene 2, of

Shakespeare's *Julius Caesar* or like the arguments of Moloch, Belial, and Mammon in Book II of Milton's *Paradise Lost*). Such instances cause little trouble because the audience easily sees that each part is practical discourse *being portrayed*. The oration of Antony or the argument of Moloch, for instance, may be criticized as effective argument, and the logic may be examined for fallacies. One does not, however, criticize the creator (author, playwright) of the portrayal for constructing a faulty argument; instead, one criticizes the person of the portrayal.

Sometimes, however, a complete portrayal has the structure of exposition, say, or of argument. An alert audience is awake to such similarities and thus arrives at an easier understanding. Below, for instance, is a poem by John Donne entitled "A Lecture Upon the Shadow." The first two lines give the reader several clues: (1) one person seems to be speaking to another who may or may not have a chance to reply; (2) the subject matter is "love's philosophy"; (3) the intent seems to be expository (at least, this will be a "lecture"); (4) the two people seem to be walking ("Stand still"). These are only inferences, however; one needs to read the entire poem in order to determine whether or not they are correct:

Stand still, and I will read to thee  
 A lecture, love, in love's philosophy.  
 These three hours that we have spent  
 Walking here, two shadows went  
 Along with us, which we ourselves produced; 5  
 But, now the sun is just above our head,  
 We do those shadows tread,  
 And to brave clearness all things are reduced.  
 So whilst our infant loves did grow,  
 Disguises did, and shadows, flow 10  
 From us and our cares, but now 'tis not so.  
 That love hath not attained the high'st degree,  
 Which is still diligent lest others see.  
 Except our loves at this noon stay,



We shall new shadows make the other way. 15  
 As the first were made to blind  
 Others, these which come behind  
 Will work upon ourselves, and blind our eyes.  
 If our loves faint, and westwardly decline,  
 To me thou falsely thine, 20  
 And I to thee, mine actions shall disguise.  
 The morning shadows wear away,  
 But these grow longer all the day;  
 But oh, love's day is short, if love decay.

Love is a growing, or full constant light,  
 And his short minute after noon, is night.

After reading the poem, one can see that the clues given in the first two lines have been fulfilled and that the poem has a structure like exposition: (1) an introduction (Lines 1 and 2) which mentions the general subject of "love's philosophy"; (2) a discussion (Lines 3-24) which develops the general topic by comparing love to shadows cast by two lovers as they walk through the day; (3) a conclusion (Lines 25 and 26) which summarizes the complete idea.

The effect of this structure is to draw the audience's attention to the logic of the poem first and then to let the understanding of its main idea suggest an emotion. Since the lover carefully and intensely explains to his beloved that growing love causes lovers to have little concern for subterfuges and troubles (first stanza) and that waning love causes lovers to resort to subterfuges (second stanza), the reader can imagine that the lover is urging his beloved (indirectly, of course) to grasp love at its height or that he is warning her that this full bloom of love which they now experience cannot last forever.

From such an idea the reader can move to consider the situation which the portrayal presents. If the poem were purely exposition, the reader would feel no concern for the situation existing between these imaginary persons. But because it is portrayal, the reader may find himself assuming the role of (or being sympathetic toward) one of the two lovers in the poem.

Obviously, of course, a portrayal could equally well take the form of an argument with the same over-all organization of introduction, discussion, and conclusion.

**DESCRIPTIVE STRUCTURE: FIGURATIVE UNITY.** Most commonly, a figure of speech unifies short portrayals like a lyrical poem or a paragraph in a novel (just as an analogy might be used as part of exposition). By consistently developing a single metaphor or figure, the speaker can concentrate his audience's attention more easily. Because the first stanza of "To Celia" by Ben Jonson is so organized, for instance, the reader can more easily grasp the quality of the love described:

Drink to me only with thine eyes,  
And I will pledge with mine;  
Or leave a kiss but in the cup,  
And I'll not look for wine.  
The thirst that from the soul doth rise 5  
Doth ask a drink divine;  
But might I of Jove's nectar sup,  
I would not change for thine.

What is communicated in the poem emerges through the figure of drinking a toast (suggesting "polite" or courtly behavior) not with ordinary wine, not even with nectar (the drink of the gods), but with a glance of the eyes. The device of the metaphor, of course, is more than pure method or organization; the attitude of the speaker, the theme of the stanza—both of these are also wrapped in the unifying figure of speech.

Sometimes a poet may achieve a unity of effect or theme by using several different figures which seemingly have little connection. This method, popular in the seventeenth century and once again in the twentieth century, requires rapid mental "gymnastics," as does this stanza from John Donne's "The Will":

Before I sigh my last gasp, let me breathe,  
Great Love, some legacies: here I bequeath  
Mine eyes to Argus, if mine eyes can see;  
If they be blind, then Love, I give them thee;



My tongue to Fame; to ambassadors my ears;

To women or the sea, my tears.

Thou, Love, hast taught me heretofore

By making me serve her who had twenty more,

That I should give to none but such as had too much before.

5

Although it sounds paradoxical, a stanza like this gains unity from disunity; that is, the various figures or images—Argus, Love, Fame, ambassadors, women and the sea—at first glance seem to have no connection. The poem seems to fall apart, to lack unity. But a closer examination of each figure reveals something common to them all:

*Argus:* In Greek mythology Argus was a monster with a hundred eyes; he would not need two more.

*Love:* Cupid traditionally is blindfolded ("Love is blind"); the poet wills him blind eyes.

*Ambassadors:* Ambassadors are official "listening posts" of a country but have no executive power; thus, ironically, anything addressed to them falls on "deaf ears" until they are told how they may officially respond.

*Women:* Traditionally the "weaker sex," women resort to tears; they can easily enough make their own supply and so need no more.

*Sea:* The ocean is bountifully supplied with salt water; it can well do without the additional volume of a few tears.

With these figures the poet suggests an irony of love: that to retaliate for his own treatment from a sweetheart who had had twenty other lovers besides him, he will henceforth protect himself by not becoming too "serious." What first seemed without form now assumes shape, and the reader sees that the stanza has a tight unity through the associations or comparisons of the different figures. The structure and theme of the stanza are so closely related as to be inseparable.

Besides developing a single figure, or introducing various figures with similar associations, to unify his portrayal, a poet may introduce more than one figure and, as much as possible, develop them all simultaneously. The method is much like the novelist or playwright who has two or more stories in his plot. Shakespeare's sonnet quoted below is an example of the simultaneous development of two figures: one

dealing with time (suggested by those terms in **bold face**) and the other dealing with money and accounts (suggested by those terms in *italics*):

When to the sessions of sweet silent thought  
 I summon up remembrance of things **past**,  
 I sigh the *lack* of many a thing I sought,  
 And with **old** woes **new** wail my *dear time's waste*:  
 Then can I drown an eye, unused to flow, 5  
 For *precious* friends hid in death's dateless night,  
 And weep afresh love's long since cancel'd woe,  
 And moan the *expense* of many a vanish'd sight:  
 Then can I grieve at grievances **foregone**,  
 And heavily from woe to woe *tell o'er* 10  
 The sad *account* of fore-bemoaned moan.  
 Which I **new** pay as if not *paid* before.  
 But if the while I think on thee, dear friend,  
 All *losses are restored* and sorrows **end**.

Shakespeare's references to time are only logical, considering that time is primary when one is trying to remember the past, but his use of seventeen temporal figures in only fourteen lines suggests a more-than-average emphasis on the idea. The reference to debts, however, as a figure to carry the idea of the worth of friendship is more unusual. By developing them both, Shakespeare achieves unity.

**GUIDEBOARD:** The *intent* of description is to portray, but the *method* may be that of exposition or argument; that is, organization by time or by comparison is not exclusively expository.

### Narration Gains Unity Through Action, Character, Theme.

**NARRATIVE STRUCTURE: UNITY OF ACTION.** When the sign on a theater marquee proclaims, "ACTION! SUSPENSE! THRILLS!"—the "action" referred to is physical: the hero fights hugely with five villains and knocks at least one through a balcony railing; Indians, stage coaches, horses, and cattle thunder in clouds of dust up and down hill;



ships wallow through mountainous seas and the next morning their sturdy sailors fight off pirates. But action can as well be mental. The main ingredient of action is a concern with time; that is, what happens in the period of time included in the narrative?

One of the simplest ways of unifying the action of a narrative is to order the events in a strict *chronological sequence*. In its barest form, such a chronicle may be nothing more than a record or outline:

Now these are the kings that reigned in the land of Edom, before any king reigned over the children of Israel; Bela the son of Beor: and the name of his city was Dinhabah. *And when* Bela was dead, Jobab the son of Zerah of Bozrah reigned in his stead. *And when* Jobab was dead, Husham of the land of the Temanites reigned in his stead. *And when* Husham was dead. . . .

—I *Chronicles* I: 43-46.

In a more complex form, the chronological sequence is filled out in the manner of Washington Irving's "Rip Van Winkle" and "The Legend of Sleepy Hollow," or of Stevenson's *Treasure Island*.

Since the narrative must start somewhere, the audience usually must know what took place before it began. These fore-occurrences can be told by having a person in the story relate the necessary part. This method is sometimes called "retrospective narrative." Shakespeare uses the method in *Macbeth*, Act I, Scene 2, when he has a wounded sergeant report the progress of the battle, which later turns into a victory reported by Ross. In these reports the audience learns other information which makes it possible to understand the steps which Macbeth can take to the throne of Duncan.

Retrospective narrative, however, often seems too detached from the main story or requires a relatively inactive episode in the narrative; accordingly it is often replaced by the "flashback" or the "cutback." When the story starts *in medias res* ("in the middle of things"), as Horace (Roman critic, 65 B.C.-8 B.C.) pointed out, it can push on directly to the outcome. Although any method of giving the audience knowledge of antecedent action will slow down the main action, the audience is not so likely to regard the flashback as "slow."

One simple kind of flashback is that in which a person in the narrative remembers or "thinks back on" his past, as Henry Fleming does in the first chapter of Crane's *The Red Badge of Courage*; in this way the reader learns how Henry had romantically joined the Union Army.

Another kind of flashback throws the story into some earlier time as though the sequence of main action had not been disrupted. An example occurs on the first page of William Faulkner's *Intruder in the Dust*; when young Charles Mallison first learns of Lucas Beauchamp's imprisonment for killing a white man, the boy reflects how well he knew Lucas Beauchamp, how he had even eaten a meal in his house:

It was in the early winter four years ago; he had been only twelve then and it had happened this way: Edmonds was a friend of his uncle; they had been in school at the same time at the State University, where his uncle had gone. . . .

Flashbacks, of course, are easier to use when the audience must make the shifts of time and place imaginatively, in their own minds as is required in most novels or other written narratives. In stage presentations, however, playwrights more commonly rely on retrospective narrative to relate antecedent action, because shifting scenes is too awkward. For this reason, first acts of plays tend to be slow and "talky": the playwright must place the main action of the play in its proper frame of preceding action so that the audience can more easily understand why people in the play act the way they do. In motion pictures, where shifting scenes does not present any technical difficulty for smooth presentation, flashbacks are common.

Occasionally the main action of a narrative may be composed of flashbacks: opening the story with someone on his deathbed and then cutting back to relate the story of the events which led to this end. This kind of flashback is similar to a "story within a story," like "Baker's Blue-Jay Yarn" from Mark Twain's *A Tramp Abroad* or like Twain's "The Celebrated Jumping Frog of Calaveras County" in which Twain tells the story of someone else telling a story. Perhaps the main defect of this method is that the audience loses the effect of pretending to live a substitute-reality; such a narrative is obviously a



secondhand report (see Chapter VI, Section 2). But even this handicap can be overcome by a skillful story-teller.

If the structure of a narrative is "episodic" (that is, the events of the narrative seem disconnected or loosely strung together), a story within a story will not hold up the main action. Both *Huckleberry Finn* and *Tom Sawyer* by Twain are more or less episodic: parts of the story may be "lifted" from the main narrative and still be understood easily. Of episodic plots, Aristotle (384-322 B.C.) said, "Of all plots and actions the episodic are the worst."

What Aristotle preferred was action in which events follow one another in "probable or necessary sequence." By *probable* Aristotle meant that the action should seem plausible to the audience, that the action should strike the audience as likely to happen. In other words, although certain events are possible, they are improbable: if a man should fall out of a fourteenth story window and land in a load of hay going by in the alley below, the event would be possible but highly improbable. By *necessary* Aristotle meant that events should not seem to take place "by chance"; instead, an effect should have a probable cause. Thus when a chance passer-by commits a murder, with the motive of robbery, and the story hints that several other persons are responsible for more plausible reasons, the story does not fall into a necessary sequence; the audience, rather, feels cheated because the author obviously wishes to prolong the mystery.

**NARRATIVE STRUCTURE: UNITY OF CHARACTER.** Probability and necessity of action are always related to the character of the people who take part in the story. The main interest of the narrative can quite conceivably lie in the amount of change or lack of change in the character of a person. Although, in reality, the character of a person changes from day to day, often this change is not obvious either to the person himself or to an observer: If the change is generally observable, it may take two paths: in the one, the audience becomes interested in a change toward the "better," toward "success," or toward "strength"; in the other the audience becomes interested in a change toward the "worse," toward "failure," or toward "weakness." If change is not apparent, the

audience becomes interested in how the character can remain static despite the impact of certain events or influences.

Altogether, then, a narrative usually involves some kind of "conflict"—between one person and another, between man and nature, between a man and an animal, between one group and another—all of which might result in physical conflict. Sometimes, however, the conflict is more internal and abstract: between a man and his conscience, between man and his desires, between good and evil—all of which usually result in mental conflict.

When a narrative integrates both action and character, the action is more likely to be both probable and necessary. For instance, not only does the action of the narrative require the murder of Duncan in Shakespeare's *Macbeth* (for, in order that Macbeth can become king, the present king must die; that is, the murder is logical and "necessary"), but the character of Macbeth also makes it probable (for Macbeth is superstitious enough to believe in the prophecies of the three witches and is sufficiently dominated by Lady Macbeth to make Duncan's murder a plausible action). The audience thus feels that "one thing leads to another."

In contrast, however, when action and character are not integrated, the action is less likely to be probable and necessary. In a farce, for instance, like the old moving pictures of the Keystone cops or like the pictures in which the "three stooges" act, action dominates character so much that the persons of the narrative are puppets, with less interest than Charlie McCarthy, Mortimer Snerd, or "Kukla, Fran and Ollie." So, too, in melodrama, action for action's sake replaces action which grows out of character.

Narratives which tend toward the episodic, if only action is considered, often gain unity through character. Thus *The Adventures of Tom Sawyer* is a book of pranks and often meaningless adventures because the character of Tom Sawyer is romantic, mischievous, and lighthearted. But *The Adventures of Huckleberry Finn* is a book of moral development because the character of Huck Finn is matter-of-fact, primitive, and serious-minded.



**NARRATIVE STRUCTURE: UNITY OF THEME.** Longinus, Greek critic of about the year 80 A.D., considered "great ideas" to be the most important source of literary excellence. If a narrative grows from a great idea, it is likely to have a great theme, that is, a theme in which human beings have, for a long time, evinced great interest. A narrative may receive unity from such a theme, or from any theme, for that matter.

The themes of some narratives are propagandistic; that is, the message is aimed at something specific, probably an evil of contemporary life. Thus the radio drama *The Fall of the City* by Archibald MacLeish attacks fascism by portraying how the masses submit to a Leader who turns out to be nothing more than an empty piece of armor. Just as *The Fall of the City*, with its critical view of a civilization that allowed a Hitler and Mussolini to come to power, grew out of its environment, so too did the Depression of the 1930's in the United States spawn its propaganda pieces: Clifford Odets wrote *Waiting for Lefty*, a play that advocated social action through the portrayal of a taxicab strike; John Steinbeck wrote *Of Mice and Men* and *The Grapes of Wrath* to bring the plight of the itinerant worker into the open.

When the propaganda is too narrowly riveted to topical events, it lacks universality; that is, it applies only to one time and place. Broader messages are likely to last longer and command audiences for more than a few years. Such broad themes concern what we call "human nature," or the way that some human beings have acted like other human beings although centuries separate them. Thus ambition is not peculiar only to Macbeth or to the people of Shakespeare's time: Robert Penn Warren, for example, has developed the same theme in a modern setting of the American South in *All the King's Men*. Shakespeare wrote *Hamlet* to portray the effects of indecision and procrastination, and T. S. Eliot presented a modern Hamlet in "The Love Song of J. Alfred Prufrock."

In a sense, of course, every narrative has a theme—if the audience wishes always to generalize from the specific instance of a narrative. Sometimes the purpose quite obviously is not to advocate a message

but merely to illustrate a theme. Thus Poe's short story "Ligeia" illustrates the theme of man's will conquering death. Erskine Caldwell's play *Tobacco Road* illustrates the theme of poverty and degradation among Southern share-croppers more than it advocates that something should be done about the conditions.

**GUIDEBOARD:** The rights of an author include the privilege of portraying *individuals in action*, without regard for any *theme*. An audience, however, is likely to find a theme in a portrayal. The theme, of course, should grow *plausibly* out of character and action.

## Applications

(1) Rewrite the following poems in prose. Emphasize their thought-structure by arranging your version in three parts: first, an introduction stating the purpose or the proposition; second, a discussion containing the exposition or argument proper; third, a conclusion recapitulating the purpose or proposition.

### A.

Tell me not, sweet, I am unkind,  
That from the nunnery  
Of thy chaste breast and quiet mind  
To war and arms I fly.

True, a new mistress now I chase,  
The first foe in the field;  
And with a stronger faith embrace  
A sword, a horse, a shield.

Yet this inconstancy is such  
As you too shall adore:  
I could not love thee, dear, so much,  
Loved I not honor more.

—Richard Lovelace, "To Lucasta, Going to the Wars."



## B.

Death, be not proud, though some have called thee  
 Mighty and dreadful, for thou art not so;  
 For those whom thou think'st thou dost overthrow  
 Die not, poor Death, nor yet canst thou kill me.  
 From rest and sleep, which but thy pictures be,  
 Much pleasure; then from thee much more must flow,  
 And soonest our best men with thee do go,  
 Rest of their bones, and souls' delivery.  
 Thou art slave to fate, chance, kings, and desperate men,  
 And dost with poison, war, and sickness dwell,  
 And poppy or charms can make us sleep as well  
 And better than thy stroke; why swell'st thou, then?  
 One short sleep past, we wake eternally,  
 And Death shall be no more; Death, thou shalt die.  
 —John Donne.

(2) Re-read William Blake's "The Tiger" (quoted in Section 1 of this chapter) and be prepared to discuss how Blake unifies the poem with a figure of speech.

(3) What is the main figure which Longfellow uses to unify "The Children's Hour" (quoted in Exercise I of the Applications of Section 1 of this chapter)?

(4) Read "Romance" by Joyce Cary, quoted below. Divide the class into committees of four or five and prepare to discuss one of the questions extemporaneously before the class:

(a) How is the structure of the story related to the passage of time? How much time does the story cover? What transitions indicate the passage of time?

(b) Can the story be divided into parts, such as episodes, scenes, or smaller events? Does each of these parts lead plausibly and naturally into the next? Does the story contain any improbable action? What is the height of the action? Is the final action of the story plausible?

(c) In order to acquaint the audience with the character of a person in a narrative, the speaker usually requires time and space. "Ro-

mance" is unusually short. Was Cary able to make any of the persons "live"? Which ones? What can the reader infer about the character of the persons of the story? Which ones dominate the story? Is Cary able to arouse sympathy, pity, hatred, love, amusement, disgust toward any of the persons?

(d) Does the story have a theme? Is it restricted or universal?

(e) Does the story contain conflict? Between what forces? Does this conflict in any way throw light on the theme, the persons' characters, or the action?

The sun came out, a spring sun, primrose color; not yet too warm in the springtime park, not yet burnt out. The nurse put down a rug and on the rug a baby of about a year old. Then she returned to a seat, well sheltered by some laurel bushes from the spring breeze, still cool, and opened a book. The baby lay on its back for some minutes, gazing with calm wonder at a sky like a forget-me-not with small thin clouds like puffs of frosty breath. No doubt it had forgotten the sky in the last few minutes and was interested to re-discover it. But at last it grew bored, and tried to roll over. To do this, it held its arms and legs as rigid as those of a Dutch doll and jerked them violently in the air. These exertions produced only a slight rocking movement in its perfectly round body, of which the proportion to its limbs was about that of a tortoise. But the baby continued its struggles until, by accident, it kicked both legs and arms in the same direction, and toppled slowly over on to its face. It then began to crawl off the rug.

The nurse, without taking her eyes off the book, said "Naughty."

The baby, with one hand in the air, paused. Its attitude was that of Coliceni's majestic charger in Venice or George III's famous "copper horse" at Windsor, and it seemed to enjoy cutting a dash. When it had crawled another two quick steps, it ended in the same grand pose. The nurse made ready to turn a page and again cried "Naughty" with keenest indignation. She turned the page. Her eyes and sharp little nose were directed at the next sentence on the top of the new page even before she had turned it. "Naughty, come back at once." The baby, still in mid-prance, even curving one wrist in an affected manner which horse-sculptors could only envy, looked



back over its shoulder at the nurse. Its face, rosy and polished, had no more expression than an apple. Then it crawled straight off the rug. 30

The nurse looked up from her book and gave a shrill cry of anger. Two spots of red appeared in her white cheeks. But she still held the book open before her at reading level; she was hoping, with all her might, that something would save her from breaking off in the middle of this wonderful chapter. 35

Her hope was lucky. A small girl of about five, in blue linen trousers with cross-over braces behind and a bib in front, had just come to inspect the laurel bushes. She squatted down and peered into them, probably in search of a hidy-hole. Her expression was, however, disinterested, even bored. She seemed to be performing a duty rather than a pleasure. Now, hearing the cry of "naughty," she started up, looked round the corner of the bush and saw the baby. At once she started forward and, repeating "Naughty! naughty! naughty!" all the way in exactly the nurse's tone but with a rising pitch, caught the baby by the thighs and dragged it to the rug. She then retreated backwards, at first quickly, as from the too-near presence of a strange nurse, but then more and more slowly. Her eyes, fixed on the baby, expressed both desire and regret. The same expression can be seen on the faces of polite children who, at a birthday party, too quickly refuse a second slice of cake. 40 45 50

The nurse's eyes had already darted back to her book. The baby, as soon as it felt solid ground beneath it, crawled off again, this time towards the path. The little girl gave a cry and rushed to the rescue. But now another little girl, dark-headed, in a short red frock, who was running along the path, also noticed the baby's escape. She turned to head it off from the gravel. "Dirty! dirty!" 55

She reached it first, caught it and tried to lift it bodily into the air. She was a strong child and by a great effort she succeeded in raising its forepart from the ground so that it hung suspended. Its face, in this position, was still perfectly calm. "Dirty, dirty," the dark little girl scolded. 60

The blue girl now reached the spot and caught the baby round the legs. "Naughty, naughty." She dragged it towards the rug.

But the other, perhaps not having noticed the rug, half hidden

by the shrubs, dragged it in a different direction so that its woollen coat rose over its ears. "Dirty, dirty," she cried. 65

"*Naught-y*," cried the other, tugging at the legs. She did not look at the dark girl, who, for her part, ignored this interloper. Each pulled with all her might. The baby's clothes came apart in the middle, showing several inches of its round white body. But it made no sound. Its arms, sticking straight out like pegs, were obviously waiting to crawl again as soon as this interruption came to an end. 70

The dark little girl gave a sudden angry scream, whereupon blue trousers shouted, "It's mine, it's mine—I had it first." Her voice shook with tears. 75

In the distance, the nurse turned a page. Her nose jumped six inches ready for the next sentence; but her eyes moved a little further, and saw the struggle. She cried in a tone of impatient despair, "Naughty boy."

"Let it alone," shouted the dark girl. "Leave go—go away." 80

"Mummy, Mummy," cried the other in tears.

A plump young woman, strolling along the path in the sun, with a face of such tranquil, unreflecting enjoyment that she seemed like one of those drunks who, at the end of the party, do not even need to smile from the trance, stopped, gazed, gradually took in the scene and at last, with a look of such wisdom that it seemed to say to itself "Ain't I a clever responsible person?", rescued the baby, carried it to the rug, and carefully, maternally laid it flat on its back. 85

The baby at once made a desperate attempt to turn over. Since it had forgotten the trick and jerked its arms and legs in different directions, it succeeded as before only in rocking itself slightly from side to side. But it continued its efforts with Chinese resolution. The nurse turned a page. The two little girls, who had followed the plump young woman to the rug, looked longingly at the baby; the plump young woman shooed them away with the gestures of one driving sheep. They retreated slowly and reluctantly, on divergent routes, glancing backwards. The dark one frowned and bridled; blue trousers sobbed. The plump young woman gazed round as if for the owner of the baby, but since the nurse, her face now completely hidden by the book as she sat forward in her chair, like a stallholder at the crisis of the fifth act, gave no sign of attention, she moved away. A slight bend of her short neck sideways, a certain 90 95 100



motion of the hips, at once decorous and undulating, seemed to say, "After all, virtue *is* its own reward."

Blue trousers flew at the baby, gave it two sharp smacks in the face and ran as if for her life. The baby uttered yells of astonishing loudness, each yell different from the last and expressive of a new species of disgust. 105

The nurse looked over the top of her book. Her mouth opened to call reproof. But she closed it again without speech. She saw that this time there was no help for her. She jumped up from her seat. The book was still open in her right hand—instinctively she was keeping the place. But suddenly, with a movement of fury, she banged it shut and threw it hard upon the ground. She wanted to hurt that book. 110 115

—"Romance" by Joyce Cary, *Time*, 20 October 1952, LX:16. Reprinted by permission of the author and Curtis Brown Ltd.

(5) Write a short story of about a thousand words (similar to Joyce Cary's). Choose some simple incident which you have observed or which you have taken part in. Develop it in simple chronological sequence. Suggest the characters of the people in the story through their actions and speech.

(6) Read one of your classmates' stories and write a short criticism of it. Use the questions preceding "Romance" in Exercise 4 as a guide.

(7) Prepare your story for oral reading to the class.

#### 4. What Is the Effect of Metrical Structure?

Perhaps the final refinement in the organization of what one says is to systematize stresses and sounds of words—not merely to "make it sound better," but to heighten the audience's experience.

#### Sound and Rhythm Give Pleasure, Aid Sense.

SOUND AND RHYTHM AS PLEASURE. Almost anyone who has read much verse will admit that something is lost when it is not read aloud. If nothing else, rhythm and sound can give pleasure, not only

to the speaker but also to the audience. For example, except for the pleasure derived from its nonsense, Selection A below is hardly as enjoyable as Selection B:

## A.

The wabe was filled with slithy toves gyring and gimbling. The day was brillig. The borogoves were completely mimsy and mome raths outgrabe.

## B.

'Twas brillig, and the slithy toves  
Did gyre and gimble in the wabe:  
All mimsy were the borogoves,  
And the mome raths outgrabe.

Selection B, which is the first stanza of Lewis Carroll's "Jabberwocky," has given pleasure to hundreds of children—and grown-ups; and the pleasure perhaps stems as much from the rhythm and sound of the words as it does from the precarious balance between sense and nonsense. The pattern of stresses (length or volume of sound, or both) and of sound (for example, "ah," "oh," "-ill") built in the first stanza continues to be filled out in the succeeding stanzas:

"Beware the Jabberwock, my son!  
The jaws that bite, the claws that catch!  
Beware the Jubjub bird, and shun  
The frumious Bandersnatch!"  
  
He took his vorpal sword in hand:  
Long time the manxome foe he sought.  
So rested he by the Tumtum tree,  
And stood awhile in thought. . . . etc.

Even three-year-olds can react to obvious patterns of sound and rhythm:

Hey diddle diddle,  
The cat and the fiddle,  
The cow jumped over the moon . . .



And adults use such patterns to aid the memory: Thirty days hath September, April, June, and November . . .

SOUND AND SENSE. But rhythm and sound as pure pleasure or as aids to memory do not fit our study in this book. Rhythm and sound as structural devices to unify and heighten emotion for easier and more vivid understanding do not require complete regularity of stress and sound. Rather, a critical audience asks that a pattern of stress and sound be adapted to the subject matter of the speaker. In some cases, an obvious regularity is fitting:

As I ride, as I ride,  
Ne'er has spur my swift horse plied,  
Yet his hide, streaked and pied,  
As I ride, as I ride,  
Shows where sweat has sprung and dried,  
—Zebra-footed, ostrich-thighed—  
How has vied stride with stride  
As I ride, as I ride.

This stanza, from Robert Browning's "Through the Metidja to Abd-el-Kadr" (which portrays an Arab soldier riding across the Algerian plain of Metidja to his chief, Abd-el-Kadr) has a strong stress on syllables that correspond with the sound *-ide*, to fit the driving, rocking rhythm of a galloping horse.

Sometimes, however, a poet will improperly match his pattern of rhythm and sound with his subject matter. For example, in "O Captain! My Captain!" Walt Whitman cast a serious subject in a sprightly pattern with incongruous results:

O Captain! my Captain! our fearful trip is done,  
The ship has weather'd every rack, the prize we sought is won,  
The port is near, the bells I hear, the people all exulting,  
While follow eyes the steady keel, the vessel grim and daring;  
But O heart! heart! heart!  
O the bleeding drops of red,  
Where on the deck my Captain lies,  
Fallen cold and dead. . . .

Quite obviously some kinds of regularity of stress and repetition of sound are detrimental to the effect which a poet might strive for.

**RHYTHM IN PROSE AND VERSE.** Almost any group of English words has rhythm; therefore, the usual distinction between prose and verse is only relative. Probably the best that can be said about prose and verse, according to rhythm, is that verse has it and prose does not, relatively. This relative difference is clearer if one reads examples of discourse that range from little regularity of stress (Selection A) through examples that border on prose and verse (Selections B, C, and D) to obvious verse (Selection E):

## A.

Another error of interest is the popular assumption that "romantic love" is an emotional pattern both unique in its nature and universal in its occurrence, and hence inborn. History and anthropology strongly suggest, on the contrary, that what Americans know as "love" and conventionally consider the one essential to marriage (a view much insisted upon in the popular magazines and motion-picture shows) is a particular form of integration of emotional behavior segments incident to a certain type of cultural development.

—From John Frederick Dashiell, *Fundamentals of Objective Psychology*, p. 226.

## B.

There is in man's nature a secret inclination and motion towards love of others, which, if it be not spent upon some one or a few, doth naturally spread itself towards many, and maketh men become humane and charitable, as it is seen sometime in friars. Nuptial love maketh mankind, friendly love perfecteth it, but wanton love corrupteth and embaseth it.

—From Francis Bacon, "Of Love."

## C.

The voice of my beloved! behold, he cometh leaping upon the mountains, skipping upon the hills. My beloved is like a rose or a young hart: behold he standeth behind our wall, he looketh forth at the windows, showing himself through the lattice. My beloved spake, and said unto



me, "Rise up, my love, my fair one, and come away. For, lo, the winter is past, the rain is over and gone, the flowers appear on the earth. The time of the singing of birds is come, and the voice of the turtle is heard in our land. The fig tree putteth forth her green figs, and the vines with the tender grapes give a good smell. Arise, my love, my fair one, and come away.

—From *Song of Solomon*, II: 8-13.

D.

O my dove, that art in the clefts of the rock,  
In the secret places,  
Let me see thy countenance.  
Let me hear thy voice,  
For sweet is thy voice  
And thy countenance is comely.  
Take us the foxes, the little foxes,  
That spoil the vines,  
For our vines have tender grapes.  
My beloved is mine and I am his.  
He feedeth among the lilies.  
Until the day break, and the shadows flee away,  
Turn, my beloved,  
And be thou like a roe or a young hart  
Upon the mountains.  
—From *Song of Solomon*, II: 14-17.

E.

There has fallen a splendid tear  
From the passion-flower at the gate.  
She is coming, my dove, my dear;  
She is coming, my life, my fate.  
The red rose cries, "She is near, she is near";  
And the white rose weeps, "She is late";  
The larkspur listens, "I hear, I hear";  
And the lily whispers, "I wait."  
—From Alfred, Lord Tennyson, "Maud."

Reading these five selections aloud will emphasize the differences in their rhythmic nature. Selection A has but little regularity of accent, so that the words do not fall easily into "line-units" with about the same number of stresses (contrast with Selection E, which Tennyson originally broke into such line-units); therefore, Selection A is relatively unrhythmic.

The next three selections, however, seem more easily to fall into line-units, Selection B less so than C and D. But even Selection B falls roughly into rhythmic units:

There is in man's nature  
a secret inclination and motion  
towards love of others,  
which, if it be not spent  
upon some one or a few,  
doth naturally spread itself towards many,  
and maketh men become humane and charitable,  
as it is seen sometime in friars.  
Nuptial love maketh mankind,  
friendly love perfecteth it,  
but wanton love corrupteth and embaseth it.

Although the rhythmic structure of these lines is "smoother" than that of Selection A, it still does not have the "flow" of either Selection C or D. Selection D probably has no more regular rhythm than Selection C because D is but a continuation of C, except that C is printed like "prose" and D like "poetry." A careful reader, however, will read them both in the same way. The loose rhythmic pattern of Selections C and D goes by the name of *free verse*.

Selection E, with its regular rhythm, is called *verse*. Most readers will normally place stress on certain words or parts of words to make the rhythmic pattern clear:

There has FALLen a SPLENDid TEAR  
From the PASSion FLOWER at the GATE.  
She is COMing, my DOVE, my DEAR;  
She is COMing, my LIFE, my FATE. . . .



Determining where the stresses fall in verse is called *scanning*. Substituting / (or *dah*) for each stressed syllable and – (or *di*) for each unstressed syllable in these four lines will make the rhythmic pattern stand out even more:

--/ --/ -/	or	dididah dididah didah
--/ -/ --/		dididah didah dididah
--/ --/ -/		dididah dididah didah
--/ --/ -/		dididah dididah didah

This rhythmic outline reveals that the first, third, and fourth lines have the same pattern, with the second line deviating only a little from the pattern of the other three. Even without the poet's convenient division into lines, the rhythmic pattern of stressed and unstressed syllables would emerge.

### Patterns Unify Verse.

**THE PATTERN OF RHYTHM AS UNIFIER.** The rhythmic pattern of a line is referred to as *meter*, and one metrical pattern is distinguished from another by the number and kind of *foot* which predominates. A foot is analogous to a measure in music, except that a verse-foot usually contains only *one stressed syllable* in contrast to a musical measure, which may contain more (as in fox trots or marches); usually, in English verse, each foot also contains at least *one unstressed syllable*.

Thus, each of the first four lines of Selection E above (beginning "There has fallen a splendid tear . . .") contains three feet. The entire four lines contain eight feet of --/ (or *dididah*) and four feet of -/ (or *didah*).

The number of feet a line has determines its meter:

one foot: *monometer*  
 two feet: *dimeter*  
 three feet: *trimeter*  
 four feet: *tetrameter*

five feet: *pentameter*  
 six feet: *hexameter*  
 seven feet: *heptameter*  
 eight feet: *octameter*

In English verse trimeter, tetrameter, and pentameter are the most popular.

And the relation of stressed to unstressed syllables in each foot determines the kind of foot:

iambic: -/	didah
trochaic: /-	dahdi
anapestic: --/	dididah
dactylic: /--	dahdidi

Of these four, the iambic foot is the most common in English verse. A fifth foot, used occasionally, but hardly ever making up an entire line, is the

spondaic: //	dahdah.
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Rhythm in verse, then, is more than ornament: it helps to unify a line and groups of lines by setting up an expected pattern which the audience can "hear" fulfilled. A good reader of verse, however, will not succumb entirely to the rhythm. He will adjust his reading to what he supposes the intent of the author to be. For example, Selection A undoubtedly requires a more rhythmic reading than Selection B:

#### A.

Boot, saddle, to horse, and away!  
 Rescue my castle before the hot day  
 Brightens to blue from its silvery gray,  
*Chorus*—Boot, saddle, to horse, and away!

#### B.

I strove with none; for none was worth my strife,  
 Nature I loved and, next to Nature, Art;  
 I warmed both hands before the fire of life.  
 It sinks, and I am ready to depart.

But even in this last quatrain, which requires more careful attention to rhetorical emphasis than to rhythmic emphasis, the rhythmic pattern of iambic pentameter will be apparent, even in a reading which emphasizes the "meaning" rather than the "music."

THE PATTERN OF SOUND AS UNIFIER. Some people consider the use



of sound, especially rhyme, as a distinction between poetry and prose. But, like rhythm, sound is not exclusively the property of the poet—although sound is usually associated more with verse than with prose. The uses of sound fall into two general categories, *imitative* and *repetitive*.

A more classical term for “imitative” sound is *onomatopoeia* (using a word which sounds like what it stands for): a bee *buzzes*; an owl says *tu-whit tu-who*; a kitten says *mew* while a cat says *maiou*; water *gurgles* and steam *hisses*; wet mud is *squishy* and a rocket *whizzes*. Onomatopoeia, of course, is at home equally in prose or verse. Its effect generally is to sharpen a mental picture rather than to unify.

Under repetitive sound appear several sub-classes: *rhyme*, *assonance*, *consonance*, *alliteration*, and *reiteration*.

Of these four, the use of rhyme is probably the most familiar, because, as we have already said, it is the use of sound most commonly attributed to poetry. Rhyme refers to the correspondence of *end*, or *terminal*, sounds in words near to each other—usually at the end of lines of verse or at the middle and end of the same line. Rhyme builds up an expectation in the audience, who looks forward to hearing a corresponding sound repeated in fulfillment of a pattern. If this expectation is too easily filled (the “June-moon” and “love-above” rhymes of popular songs, for instance) the effect is likely to be monotonous. But when the rhyme is unusual, the audience is likely to feel a little shock of pleasure at its newness.

Rhymes may repeat the sound of single syllables which begin with different consonants (masculine rhyme):

Star-memories of happier *times*,  
Of loving deeds and lovers' *rhymes*,  
Throng forth in silvery *pantomimes*.  
—Come back, O Day! said he.  
—From Sidney Lanier, “Night and Day.”

Or rhymes may repeat the sound of double or triple syllables (feminine rhyme):

Burnt spices flash, and burnt wine *hisses*,  
 The breathing flame's mouth curls and *kisses*  
 The small dried rows of *frankincense*;  
 All round the sad red blossoms *smolder*,  
 Flowers colored like the fire, but *colder*.  
 In sign of sweet things *taken hence*; . . .  
 —From Algernon Charles Swinburne, "Illicit."

Both kinds, of course, help to unify the lines in which the rhymes appear.

In the two stanzas quoted above, the rhymes appear at the end of the lines (called *end* rhyme). Sometimes, however, a poet uses *internal* rhyme (within lines):

Ah, distinctly I *remember* it was in the bleak *December*;  
 And each separate *dying ember* wrought its ghost upon the floor.  
 Eagerly I wished the *morrow*; —vainly I had sought to *borrow*  
 From my books surcease of *sorrow*—sorrow for the lost Lenore— . . .  
 —From Edgar Allan Poe, "The Raven."

Internal rhyme, although it may help to unify a line, may give the effect of over-ornamentation, that is, rhyme for rhyme's sake.

In order to gain variety and originality a poet sometimes dispenses with traditional rhyme and uses other kinds of end-sounds, *assonance* and *consonance*.

Consonance, sometimes called "dissonance," refers to the matching of consonant-sounds: *red-rod*, *flight-fleet*, *sad-sod*, *salt-silt*. This strictest form, with corresponding consonants on each side of unlike vowel-sounds, occurs infrequently, but modern poets have experimented with the method; for instance, W. H. Auden:

"O where are you going?" said *reader* to *rider*.  
 "That valley is fatal when furnaces burn,  
 Yonder's the *midden* whose odors will *madden*, . . .  
 "O do you imagine," said *fearer* to *farer*. . .

A less strict method matches only the consonants which appear after the vowel sound: again, W. H. Auden offers an example:



.....  
 With practised smile  
 And harmless tale  
 Advance to meet  
 Each new recruit.

Other modern poets who use consonance well include Archibald MacLeish, Conrad Aiken, Wilfred Owen, and Humbert Wolfe.

Assonance matches like vowel-sounds with unlike consonants on either side: *mating-failing, root-tool, tilt-milk, tube-butte*. Folk ballads in particular use assonance, as in the second stanza of "Home on the Range":

How often at night when the heavens are bright  
 With a light from the glittering *stars*,  
 Have I stood there amazed and asked as I gazed  
 If their glory was greater than *ours*.

In this case, the same vowel-sound is not matched; instead, *similar* vowel-sounds are used. (Of course, in some dialects *ours* rhymes with *stars*.)

A fourth type of repetition of sound is *alliteration*, in which the same sound recurs, usually at the beginning, in two or more consecutive words or in words relatively close to each other. The first two lines of Poe's "Lenore" illustrate the method with its repetition of the *b*'s at the beginning of *broken* and *bowl*, of the *f*'s at the beginning of *flown forever*, and of the *oh* sound in *broken, golden, bowl, flown, forever*:

Ah, broken is the golden bowl!  
 The spirit flown forever!

Next to rhyming, alliteration is probably the most common use of sound in verse. Alliteration, if over-used, may draw more than its share of attention to itself, thus unifying the *sound* of the words to the possible exclusion of their *sense*. Unless the speaker is aiming primarily to create word-music, he might better write pure music.

Rhyme, consonance, assonance, alliteration—all are types of repeti-

tion of sound, but they do not include simple reiteration of the same words, as in a refrain or a chorus; for example, the last line in each stanza of William Morris's "Two Red Roses Across the Moon":

There was a lady lived in a hall,  
Large of her eyes and slim and tall;  
And ever she sung from noon to noon,  
*Two red roses across the moon.*

There was a knight came riding by  
In early spring, when the roads were dry;  
And he heard that lady sing at the moon,  
*Two red roses across the moon. . . .*

Sometimes the refrain has special significance in the story of the ballad, and reiteration gains emphasis; sometimes the refrain is senseless and merely repeats a pattern of sound and rhythm, as "fa, la, la, la . . ." in "Deck the Halls with Boughs of Holly." In any case the refrain helps to unify the whole piece.

THE STANZAIC PATTERN AS UNIFIER. A further refinement in the organization of verse is the arrangement of lines into systematic patterns.

The least rigid of these patterns is *free verse*, which may group its lines into units of thought, like a paragraph of practical discourse. Examples quoted in this book are the selections from *Song of Solomon* (printed near the beginning of this Section) and from Whitman ("Come Up from the Fields, Father," Exercise 1, Section 2, in this chapter; and "A Noiseless Patient Spider," printed in Section 1). Similar in its method of grouping lines is *blank verse*, which is unrhymed iambic pentameter. In other words, neither free verse nor blank verse conforms to any "universal" form or pattern of lines.

An established pattern of lines is called a *stanza*, which may vary from a pair of rhymed lines to, theoretically, any number of lines with any combination of rhymes. Practically, however, verse appears in certain popular forms. The varieties of stanzaic forms need not concern our study primarily, but a few will illustrate some of the restrictions under which a composer of verse often works:



A *couplet* refers to a pair of rhymed lines of equal metrical length:

How close and small the hedges lie!  
What streaks of meadows cross the eye!  
—From John Dyer, "Grongar Hill."

This couplet is iambic tetrameter, but a couplet may have any length. The *heroic* couplet is iambic pentameter:

A perfect judge will read each work of wit  
With the same spirit that its author writ. . . .  
  
Whoever thinks a faultless piece to see,  
Thinks what ne'er was, nor is, nor e'er shall be.  
—From Alexander Pope, "An Essay on Criticism."

The couplet is well-adapted for kernels of wisdom, for "wrapping up" a thought in an epigram. But if it is misused, the audience learns to expect almost each pair of lines to contain a complete thought. A less rigid use will more often allow the thought of one couplet to run over into the next:

Not with more glories, in th' ethereal plain,  
The sun first rises o'er the purpled main,  
Than, issuing forth, the rival of his beams  
Launched on the bosom of the silver Thames. . . .  
—From Alexander Pope, *The Rape of the Lock*, Canto II.

In this way, the verse gains "fluidity." Without run-over lines, couplets tend toward "rigidity."

Probably the most popular stanza is the *quatrain*, consisting of four lines with various rhyme schemes: commonly, the second and fourth lines rhyming (usually referred to as *abcb* or *abxb*); the first and third and the second and fourth lines rhyming (*abab*); the first and fourth and second and third lines rhyming (*abba*). The quatrain often appears in ballads.

One of the most rigid forms is the *sonnet*, a poem of fourteen lines in which one line must rhyme with at least one other (this is a "minimum" definition). Most sonnets are in iambic pentameter (see Donne's

"Death, Be Not Proud," Exercise 1, Section 3, of this chapter; or Shakespeare's "When to the Sessions of Sweet Silent Thought," Section 3 of this chapter). And most sonnets follow a prescribed rhyme scheme according to its type, which is important to know only when one's concern is with the formal aspects of verse, such as when one wishes to write a sonnet in the Petrarchan form or when one acts as a critic of a sonnet written in a prescribed form.

**GUIDEBOARD:** One can enjoy poetry without knowing the intricacies of various stanzaic patterns. But, as watching a football team execute the intricacies of the split-T can increase one's enjoyment of a football game, so can knowing the restrictions under which a poet works increase the reader's enjoyment of poetry.

## Applications

(1) Some poetry almost demands reading aloud. Below is a short list of poems that require more emphasis on rhythm and sound than most. Prepare one of them for oral reading to the class:

- (a) Vachel Lindsay, "The Congo."
- (b) Vachel Lindsay, "General William Booth Enters into Heaven."
- (c) Vachel Lindsay, "The Ghosts of the Buffaloes."
- (d) Vachel Lindsay, "A Negro Sermon:—Simon Legree."
- (e) Vachel Lindsay, "John Brown."
- (f) Carl Sandburg, "Jazz Fantasia."
- (g) James Weldon Johnson, "The Creation."
- (h) Sidney Lanier, "Song of the Chattahoochee."
- (i) Edgar Allan Poe, "The Bells."
- (j) Rudyard Kipling, "Mandalay."
- (k) Robert Browning, "How They Brought the Good News from Ghent to Aix."
- (l) Edward Lear, "The Pobble Who Has No Toes."
- (m) Robert Bridges, "London Snow."



(2) "Lord Randal" and "The Croodlin Doo" (see Section 2 of this chapter) are in the form of dialogs. Divide the class into two groups, men in one and women in the other. Let the women, as a group, read the lines spoken by the mother in both poems, and let the men read the lines spoken by the sons.

(3) Divide the class into groups of seven or eight and have each group prepare one of the poems listed below (or a similar one) for "choral" reading. Each group should appoint a leader to direct the reading.

- (a) Vachel Lindsay, "The Congo"
- (b) Vachel Lindsay, "General William Booth Enters into Heaven"
- (c) Carl Sandburg, "Jazz Fantasia"
- (d) A. A. Milne, "The King's Breakfast"
- (e) Langston Hughes, "Fire"
- (f) S. Omar Barker, "Love's Lasso"
- (g) Edward Lear, "The Owl and the Pussy Cat"
- (h) Rudyard Kipling, "Boots"
- (i) Alfred, Lord Tennyson, "Blow, Bugle, Blow"

(4) Collect five or six poems with the same general theme (Christmas, women, men, joy, war, peace) and prepare them for oral reading. Introduce the poems by alluding to the theme and add a transition between each poem to unify the group for the audience.

(5) Below are three pairs of stanzas; one of each pair is an original stanza written by a recognized poet, and the other a version of it in which the rhythm has been deliberately tampered with. Identify the faulty stanza.

#### SET I

##### A.

The night and the fog fill the park,  
 Veils draw about the world,  
 And drowsy lights make halos in the dark  
 That are dim and pearled.

B.

The park is filled with night and fog,  
The veils are drawn about the world,  
The drowsy lights along the paths  
Are dim and pearled.

## SET II

A.

Better to see your cheek grown hollow,  
Better to see your temple worn,  
Than to forget to follow, follow,  
After the sound of a silver horn.

B.

It is better to see your cheek grown hollow,  
To see your temple worn,  
Than it is to forget to follow and follow  
After the sound of a silver horn.

## SET III

A.

Not much care I the path I take,  
Or where. Little I care,  
Though leaving this house, my heart must break.  
Still I must go, now, somewhere.

B.

It's little I care what path I take,  
And where it leads it's little I care;  
But out of my house, lest my heart break,  
I must go, and off somewhere.

(6) Select a short stanza from a recognized poet and tamper with the rhythm in the same manner as those in Exercise 5. Ask a classmate



to read both versions to the other members of the class so that they can try to identify the original version.

(7) Part of each of the selections of verse quoted below is omitted. What has been omitted is included in the list of expressions following each quotation. Select the expression which best fits the pattern of rhythm and sound which the remainder of the quotation has set up.

A.

They are all gone away,  
The \_\_\_\_\_ is shut and still,  
There is nothing more to say.  
[(a) white barn, (b) house, (c) shaded shack, (d) dark residence.]

B.

Never seek to tell thy love,  
Love that never told can be;  
For the gentle wind doth move  
\_\_\_\_\_, invisibly.  
[(a) Quiet, (b) Soft, (c) Silently, (d) Ghost-like.]

C.

Morello's gone, the watch-lights show the wall,  
The cue-owls speak the name we call them by,  
Come from the window, Love—come in, at last,  
Inside the \_\_\_\_\_ little house.  
[(a) sad, (b) lonely, (c) forlorn, (d) melancholy.]

## 5. What Is This Chapter About?

Since the purpose of a portrayal is to get the audience to re-live an experience by means of words, the speaker generally wishes to make as strong an impact as possible, that is, to make the story, the play, or the poem as vivid as possible. The speaker does this by using words to evoke mental images of sight, touch, smell, etc. Occasionally he requires a persistent image to carry more than pictorial meaning; then

the image carries a hidden meaning, one which is private to the speaker but which the speaker wishes to share with his audience—the image becomes a symbol.

Important in any portrayal is its tone, which reveals the attitude of the speaker toward his subject matter. The speaker's attitude may vary somewhere between the two extremes of "over-portrayal" or "under-portrayal," that is, between the extremes of excessive emotion and restrained emotion. Tone is important because when the speaker presents his description or narration sentimentally, for instance, the manner strikes the critical audience as false. Often, understatement and irony carry more impact for such a "sophisticated" audience than overstatement and directness. The critical audience generally will appreciate an implicit approach in a portrayal more than an explicit one, because in "real life" we usually must draw our own inferences. We cannot rely on someone else's judgments except by testing them against our own.

Except for its purpose, a portrayal may use organizational methods generally associated with practical discourse; that is, some poems are organized like exposition or argumentation, some stories follow a sequence of time as faithfully as does exposition by time, some stanzas of poetry gain their unity through figures of speech much like exposition by comparison. In addition, an audience can expect a narration to have unity of action, of character, or of theme. The most highly organized narrations use all three.

Some of the most highly organized of portrayals are those presented in verse: because, in addition to all the ways of achieving unity stressed in this book, verse also uses metrical structure to gain effect and unity. Verse organizes the sounds or stresses of words into patterns as intricate as the speaker may consider necessary or as simple as Mother Goose rhymes.

And so portrayal in verse represents the culmination of refined organization in communication, but this book could no more than broach the subject. More books would be necessary for that task—and more courses, which the English or the Speech Department of any college or university offers.



PART

# **TWO** The Handbook

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- A** Agreement
- B** Body: Action
- C** Case
- D** Discussion
- E** Effective Sentences
- L** Listening
- M** Modifiers
- O** Oral Communication
- P** Punctuation
- R** Research Techniques
- RC** Reading: Comprehension
- RR** Reading: Rate
- S** Spelling
- U** Units of Thought
- V** Verbs
- W** Words





Through usage, certain ways of getting different words to go together in the same sentence become accepted as "the way to do it." This "going together"—like a boy going with a girl—expresses some idea of conformity or harmony which usually goes by the term *agreement*. In English sentences, the most troublesome kinds of agreement are those between subject and verb and those between pronoun and antecedent.

### **A1** The subject determines the person and number of the verb.

The English language uses three "persons" (first, second, and third) and two "numbers" (singular and plural), as in the following examples:

NUMBER					
Singular				Plural	
		Pronouns	Nouns	Pronouns	Nouns
PERSON	1st	I		We	
	2nd	You		You	
	3rd	He, she, it	dog, man, cat	They	dogs, men, cats

If the verb *walk* is coupled with each of the words (as subjects) in the table above, agreement of subject and verb in person and number is easily illustrated:

First person singular—I walk

Second person singular—You walk

Third person singular—He walks. She walks. It walks. The dog walks. The man walks. The cat walks.

First person plural—We walk.

Second person plural—You walk.

Third person plural—They walk. The dogs walk. The men walk. The cats walk.

Unfortunately, most English sentences are more complex than these simple illustrations, so that different types of troublesome usage arise, most of them connected with agreement of subject and verb in number:

**A1a** (a) *Words coming between the subject and verb may be confused with the subject.*

(1) The *sound* of night noises *is* soothing. [Not: *noises are—*; *sound* is the subject and is singular; *noises* is the object of the preposition *of*.]

(2) *Mary*, along with all of her sisters and brothers, *is* going to the seashore this summer. [Not: *sisters* and *brothers are—*; *along with all of her brothers and sisters* is an added phrase.]

(3) *All* of the brothers and sisters, with the exception of *Mary*, *are* going to the seashore this summer. [Not: *Mary is—*; *all* is the subject and is plural in meaning; *Mary* is the object of the preposition *of*; *with the exception of Mary* is an added phrase. Note: *All* can also be singular; as, *All is lost*.]

**A1b** (b) *Singular nouns and pronouns joined by and may be confused with the singular.*

(1) *She and I are* going to the game. [Not: *I am—*; the subject is plural, *she and I*: two persons are going to the game.]

(2) *Fishing for trout and water skiing are* my favorite summer pastimes. [Not: *skiing is—*; the subject is plural, *fishing and skiing*; two activities are my favorite pastime.]

**A1c** (c) *Singular nouns and pronouns joined by or or nor may be confused with the plural.*

(1) *Neither Mary nor her sister is* going to the seashore. [Note: a colloquial usage allows *Neither Mary nor her sister are going. . . .*]



(2) *Either Mary or her sister is going.* [Note: colloquially, *are* is often used.]

If the two elements composing the subject differ in number, the one closer to the verb determines the number of the verb:

(1) *Either Mary or her sisters are going.*

(2) *Neither his brothers nor John was present.*

**A1d** (d) *Nouns in plural form, but with singular meaning, may be confused with the plural.*

(1) *Mathematics is* a requirement for graduation. [Not: *mathematics are*—*mathematics* ends in *s*, but its meaning is singular: it is one subject, one requirement.]

(2) *Ninety-five pounds is* too much to carry on an all-day hike. [Not: *ninety-five pounds are*—the subject, *ninety-five pounds*, ends in *s* but its meaning is one unit, as in a *ninety-five pound pack*.]

**A1e** (e) *Collective nouns (like family, group, team) take verbs in the singular or plural, depending on the meaning which the speaker wishes to convey.*

(1) *The class [as a unit] has* invited the instructor to a picnic.

(2) *The class [as individual persons] straggle* into the room after the bell has rung.

**A1f** (f) *There (an expletive) may be confused with the subject.*

*There are fifteen boys and twelve girls* in the class.

[Note: the trend in English for sentences to assume rigid forms is breaking down the logic of this particular kind of agreement. Thus, colloquial usage couples a singular verb with the expletive *there*: *There is* too many rules for me to memorize.]

**A1g** (g) *Relative pronouns take singular or plural verbs, depending on the word which the speaker wants the relative pronoun to modify.*

(1) *This is the kind of houses which are* growing popular. [*Which* is the relative pronoun; in this sentence the speaker wants it to modify *houses* (plural); *which* is therefore plural in meaning and takes a plural verb, *are* (not *is*).]

(2) The chinchilla is the only one of the rodents *which* takes my fancy. [The speaker wants *which* to modify *one*, which is singular; thus *which* is singular in meaning and takes a singular verb, *takes* (not *take*).]

## **A2** The antecedent determines the gender, the number, and the person of a pronoun.

For examples of number and person, see A1 above. The English language distinguishes among four genders: masculine (*he, him, boy*), feminine (*she, her, woman*), neuter (*it, its*) and common (*person*).

Sample sentences illustrate the use:

The boy broke his leg. [The antecedent for the pronoun *his* is the noun *boy*; *boy* is masculine gender and so is *his*; *boy* is third person and so is *his*.]

The car lost its wheel. [The antecedent for the pronoun *its* is the noun *car*; *car* is neuter gender and so is *its*; *car* is singular and so is *its*; *car* is third "person" and so is *its*.]

As in the agreement of subject and verb, the agreement of antecedent and pronoun may prove troublesome. The following *hints* will help you to clarify your writing and talking:

**A2a** (a) *If a pronoun can refer to two or more antecedents, make it agree with the nearer antecedent.*

(1) Neither Mary nor the girls knew what to do with *their* books. [Both *Mary* and *girls* serve as antecedents for the two pronouns (*her* and *their*) which could be used; *girls*, however, is the nearer antecedent (the one which the audience is more likely to refer to), so *their* is preferable to *her*.]

(2) Neither the girls nor *Mary* knew what to do with *her* books.

**A2b** (b) *If a pronoun refers to a collective noun as its antecedent, choose the singular or plural form of the pronoun to agree with the meaning you intend.* See also A1e for the analogy between subject and verb.

(1) The *team* rub rosin on *their* hands. [The individual persons on the team rub rosin.]



(2) The *team* plays *its* best game of the year during the tournament. [The team as a unit plays.]

**A2c** (c) *If the pronoun refers to a vague, ambiguous, or indefinite antecedent, recast the sentence to supply a definite antecedent or to eliminate the pronoun.*

(1) *They* say the temperature will fall below freezing tonight. [Who is *they*? Clearer: The *weather man* predicts *that* . . .]

(2) In our history book *it* says that. . . [This is not precise. Clearer and briefer: *Our history book* points out. . . Or: The *author* of our history book says . . .]

(3) John told Jim that *he* had to take the pills after every meal. [Who must take the pills, John or Jim? Clearer: John told Jim, "I must take the pills after every meal." Or: John told Jim, "You must take . . ."]

(4) As *you* entered the room, *you* could feel the tension. [The speaker is undoubtedly not addressing the audience. *You*, instead, has an indefinite reference. Communicatively, this usage causes no trouble; the audience will understand that *you* is indefinite. Some people, however, prefer that *one* be substituted for *you*.]

(5) He decided to become an engineer, *which* he thought would give him a secure future. [What does *which* refer to? There is no definite, one-word antecedent for *which*. Clearer: Becoming an engineer, he thought, would give him . . .]

## B

### USING THE BODY

**B1** *The Whole Body.* Just as the voice reflects the meaning and the feeling you want to convey, so can the body help you in oral communication.

**B1a** Approach your position on the "platform" confidently.

Being sure of yourself and your subject matter will give you confidence. You can act, however, as though you are confident, and,

often, the confidence will follow. Generally, you will not speak from a platform; instead, you must imagine a platform and take a position “in the middle” of it. Do not rush to this position; walk naturally. Do not start to talk until you have reached your position—or at least until you have gained the attention of your audience: you do not need to simulate the false enthusiasm of a master of ceremonies at a night club.

**B1b Be able to stand “on your own feet.”**

Although in an informal talk no one is likely to object if you sit on the edge of the desk, lean on the back of a chair, or droop over a lectern—you also must learn to talk without the aid of such “props” in preparation for the time when they may not be available. You should be able to talk without feeling the need for physical helps like chairs and desks, without standing on one foot, without hiding your hands in your pockets.

**B1c Make your movement help your speech.**

Prowling in front of your audience like a nervous lion is not likely to aid communication. For example, one professor developed the “pacing” habit to the point that his class laid bets on the number of times he would walk from one side of the room to the other during a class period. The record was 304 times. Obviously the professor was no longer communicating with his class.

The other extreme is to remain rooted to one spot. Move naturally: taking a step or two between paragraphs to aid the transition or walking to the front of the platform as part of the effort to transfer ideas to the audience are both natural.

**B2 *The Hands.*** The average person in an ordinary conversation would feel handicapped if his hands were shackled. Often, however, the inexperienced speaker, when faced with an audience, becomes “hand-conscious” and wonders what he should do with those awkward appendages that hang six feet below his shirt cuffs.

**B2a Keep your hands available for use.**

A talk without gestures is likely to be unnatural, but a talk with rehearsed gestures is equally likely to appear unnatural. The best



advice is to make enough speeches before audiences that you lose your hand-consciousness. To make this system work, you should keep your hands "in the open," not in your pockets, not behind your back, not on your hips, not on the back of a chair. Better still, plan your first speeches as demonstration speeches: explain how to make something or how to do something and manipulate the materials as you talk. If you speak on how to putt, bring a putter with you. With your hands naturally occupied, your hand- and self-consciousness will gradually disappear. As an interesting exercise try communicating with gestures only: act out a pantomime. Practice speaking in front of a mirror: if you can stand watching yourself, you won't mind someone else's watching you.

### **B2b Curb "over-gesturing."**

A wave of the hand, made aimlessly, is more likely to draw attention to itself than to aid communication. Eliminate habitual random gestures and mannerisms like scratching the head, fussing with a pencil, rubbing the nose, smoothing the hair, etc. Ask your classmates or instructor to point out what mannerisms you possess so that you can rid yourself of the habit.

**B3** *The Face.* Notice that a speaker with a monotonous voice is likely also to have a "monotonous" face; that is, the face is relatively immobile.

**Let your face reflect your feelings and aid your communication.**

A naturally mobile face comes from the "inside" for the ordinary speaker. "Acting" is different from this sort of natural stimulus. Usually, however, if you can "act," you are likely to let your face help express your ideas and feelings.

**B4** *The Eyes.* The audience should feel that you are talking to them. Looking at them will help you give them this feeling.

**Establish eye-contact with individuals in your audience.**

Actually talk to different individuals in the audience and establish an eye-contact of several seconds with each. Speaking for several

minutes to a small group (about twenty-five), you should establish eye-contact with each before you finish. Avoid talking to the blackboard, looking extensively out the window, or focussing glassily on one spot above your audience's heads.

## C

## CASE

To clarify the relationship of a noun or pronoun to other words in a sentence, the noun or pronoun has different forms for different functions; these forms are called *case*. The English language has only three cases and seems to be moving toward a state of having even fewer. Until that time is reached, however, the educated speaker of the language must grapple with the problems that the three cases (nominative, objective, possessive) present.

### **C1** The subject of a sentence or a clause is in the nominative (subjective) case.

Since, in English, there is no distinction in the form of nouns for either the nominative or objective case, most of the trouble occurs with pronouns:

#### **C1a** (a) *Two pronouns in a compound subject.*

Say: *He and I* [not *him and me*] went to the game on Friday. [Use your acquired sense of case by testing each pronoun separately: only a truly illiterate person is likely to say, "*Me* went to the game, . . ." or "*Him* went . . ." If the single pronoun is in the proper case, it will be in the proper case when joined with another.]

#### **C1b** (b) *A pronoun in apposition with a noun.*

Say: *We boys* [not *us boys*] sang in the glee club. [Use your acquired sense of case by testing the pronoun separately from the noun in apposition: drop *boys* from the sentence, "*We* sang in the glee club"; only an illiterate would be likely to say, "*Us* sang . . ."]

Say: *She*, the teacher [not *Her, the teacher*], helped us children after school. [Practical test: drop *the teacher* from the sentence—would you say, "*Her* helped us . . ."?]



**C1c** (c) *A pronoun in an elliptical (incomplete) comparison.*

Say: He is taller than *I* [not *me*.] [Practical test: complete the elliptical construction—"He is taller than *I* (*am*)."]

Say: She is as old as *he* (is) [not *him* (is)].

Say: They are no more sophisticated than *we* (are) [not *us* (are)].

**C1d** (d) *Who and whoever, as subjects, but following a preposition.*

Say: I shall give this book to *whoever* [not *whomever*] wants it. [The clause *whoever wants it* acts as a noun, the object of the preposition *to*. The subject of *wants* is *whoever*.]

**C1e** (e) *Who and whoever, as subjects, but with a clause or phrase intervening between subject and verb.*

Say: The professor asked me *who* [not *whom*] I thought was the tenth president. [*Who* is the subject of the verb *was*, not the object of the verb *thought*. Practical test: drop out *I thought* as a parenthetical expression—" . . . who was the tenth. . ."]

Say: Of all the boys, *who* [not *whom*] do you think did it? [*Who* is the subject of *did*, not the object of *do think*. Practical test: drop *do you think* from the sentence.]

**C1f** (f) *Who and whoever in an interrogative sentence or clause.*

*Whom are you talking about?* or *Who are you talking about?* By function in the sentence, the preposition *about* needs an object; *whom* is the only word in the sentence that can satisfy the function (the object of a preposition should be in the objective case.) In English, however, there is a trend toward using *who* or *whoever* (regardless of its function) to introduce interrogative sentences; whether or not there is such a trend, some "authorities" refuse to recognize it and will insist on: *Whom* is this for? *Whom* did you buy the gift for? Regardless of the trend, of course, the following are not controversial: *Who* is going? *Who's* there? *Who* said so?

**C2** **A predicate nominative (subjective complement) is in the subjective (nominative) case.**

This formal usage is being supplanted by another, which is largely informal or colloquial and depends on the trend toward a rigid

sentence form in English: according to this trend, a predicate complement is in the objective, whether it follows a linking verb or not.

<i>Formal</i>	<i>Informal</i>
It is <i>they</i> .	It is <i>them</i> .
This is <i>she</i> speaking.	This is <i>her</i> speaking.
It's <i>I</i> .	It's <i>me</i> .

### **C3** Objects of prepositions and verbs are in the objective (accusative) case.

As in the nominative cases (see C1 above), the troublesome usages are those concerning pronouns:

#### **C3a** (a) *Two pronouns functioning as a compound.*

Say: Father gave the money to *him* and *me* [not *he* and *I*]. [*Him and me* is the object of the preposition *to*. Practical test: try one pronoun at a time in the sentence—"Father gave the money to *I* (?)?" No, to *me*.]

#### **C3b** (b) *A pronoun in apposition with a noun.*

Say: Each of *us children* [not *we children*] gets a watch when we are graduated from high school. [*Children* is in apposition with *us* and is the object of the preposition *of*. Practical test: drop out the noun—"Each of *we* (?) gets . . ." No, "Each of *us* (!) gets. . ."]

#### **C3c** (c) *A pronoun in an elliptical (incomplete) comparison.*

Say: he made her laugh as well as *me* [not *I*]. [Practical test: complete the elliptical construction—"He made her laugh as well as (he made) *me* (laugh)."]

Say: Father gave more money to Jim than *me*. [This sentence means that Jim received more money than I did. If the sentence had been constructed thus, "Father gave more money to Jim than *I*," the meaning would be that I gave less money to Jim than Father did.]

#### **C3d** (d) *Who, whom.*

See C1d, C1e, C1f above.

#### **C3e** (e) *A pronoun as subject or object of an infinitive.*

When did you expect to invite *her*? (object)

When did you want *him* to do it? (subject)



- C4** Using the possessive or the objective case of a noun or pronoun associated with a verbal ending in *ing* (gerund or participle) depends on what you mean.

I like Mary dancing. [This sentence suggests that the speaker likes Mary when she is dancing (participle).]

I like Mary's dancing. [This sentence says explicitly that the speaker likes the dancing (gerund) of Mary.]

Note: a participle is a verbal ending in *ing* and functions as an adjective; a gerund is a verbal ending in *ing* and functions as a noun.

- C5** Use the possessive (genitive) to indicate ownership.

See S2 for discussion of the possessive case as a problem in spelling.

## **D** LEADING A DISCUSSION

- D1** *The Question-and-Answer Period.* Often after a speech the audience is allowed to ask questions from the floor. The speaker assumes the role of "answer man" and must take charge of the ensuing discussion.

- D1a** Acknowledge each questioner and be sure that the audience understands the question.

In a question-and-answer period, only a few members of the audience can participate by actually asking questions, but the entire audience can participate with their minds if they understand the questions asked. Repeat the question if necessary or ask for clarification. Then try to give an answer without giving another speech. If you do not know the answer, say so. Do not "beat around the bush"; you only lose stature with such tactics.

- D1b** Try to broaden the participation.

Avoid letting one questioner take the center of attention for more than a few minutes. Remain pleasant as you acknowledge other persons.

**D2** *The Symposium.* A symposium has several speakers (usually three to six), each of whom make a short speech of predetermined length. After all of the speeches, questions from the floor may be asked directly of a speaker or of the chairman, who, in turn, relays them to one of the speakers.

**D2a** Plan the topics of the speeches so that a fair coverage will be given.

Inform each speaker of his topic and of the length of time he is to speak so that he can prepare. Tell each speaker who the other speakers are and what their topics will be. Let each speaker know the order in which the speeches will be given.

**D2b** Introduce the topic to the audience.

The chairman of the symposium is responsible for the unity and organization of the discussion. He must provide the "introduction"; the other speakers will provide the "body" organized according to the chairman's topic headings.

**D2c** Introduce each speaker in turn.

Regard each speech as the main division of a larger speech, represented by the completed discussion. As chairman, you need to provide the proper transitions.

**D2d** Summarize the speeches for the audience.

After all speakers have presented their topics, add a conclusion in the form of a short summary.

**D2e** Direct the question-and-answer period.

Call for questions from the floor, and, if necessary, act as chairman for the ensuing discussion. When your time has expired, close the meeting.

**D3** *The Panel.* The panel is a "true" discussion in which three to seven participants develop a topic within the group without a hard-and-fast procedure.



**D3a Prepare a general outline of the topic to be developed.**

The participants, as well as the chairman, should have a general idea of where the discussion should lead. A preliminary meeting will aid the group in keeping to relevant points during the actual discussion.

**D3b Introduce the topic and each participant to the audience.**

The chairman has the responsibility of starting the discussion.

**D3c Give the discussion guidance.**

A panel should be a process of give-and-take. This, inevitably, will lead to some irrelevancies. If the panel disappears too far down a by-path, your responsibility as chairman is to bring the discussion back to the main road as tactfully as possible. If the discussion "bogs down" try to give it fresh impetus by asking a pertinent question.

**D3d Conclude the discussion with a short summary.**

As the discussion continues, try to remember the salient points. Better still, jot down notes to help you in this conclusion.

**D4 *The "Workshop."* As the name implies, in a "workshop" meeting members of a group probe an agreed-upon topic.**

**D4a Prepare an analysis of the topic before the meeting.**

As chairman of the group, you should understand as well as possible what the problems are. You do not need to know the answers. Often, however, the chairman (because of his position) is looked to for answers.

**D4b Introduce each member of the group.**

Sometimes the chairman does not know the members of his group. Then he can ask each person to give some standard information about himself: his name and where he is from, for example.

**D4c Induce members of the group to analyze the topic.**

They may do this by presenting problems which they have faced personally and may have solved—at least tentatively. If more

than one meeting is to be held, the first meeting can be organizational; that is, the problems can be listed and the group can decide which problems should be assigned to future meetings. The meetings belong to the members of the group. Do not impose your will or solutions on them. See also D5d, D5e.

**D4d Allow some freedom in discussion.**

In the workshop meeting, the participants (who may number as many as twenty) may stray from the topics which they have assigned themselves. When such a wayward discussion seems to have lost its benefits for the majority, try to bring the discussion back to the agreed-upon agenda. The workshop will not progress as smoothly as either the panel or the symposium, and the chairman should not expect it to. A workshop which runs too smoothly is not likely to turn up fresh problems. See also D5c.

**D4e Summarize the “thinking” of the workshop.**

If the workshop continues over several meetings, the chairman probably ought to appoint a secretary or recorder, who acts as “note-taker.” The recorder can be given the task of summarizing. See also D5f.

**D5** *The Committee Meeting.* A committee meeting is usually informal and co-operative in intent: its small number of participants make these aims possible.

**D5a Dispense with parliamentary procedure.**

Parliamentary procedure may be helpful for leading a large group and for adopting formal action, but formal rules of order tend to inhibit small groups. A small committee should not have the feeling of being enmeshed in machinery. The tone of a successful committee meeting is more likely to be conversational than formal.

**D5b Adopt the technique of “leaderless leadership.”**

The successful chairman of a committee is the one whose aim is to get his group to agree, without bitterness, among themselves. No committee likes to feel that they are being pressured into thinking the way the chairman wants them to or into adopting action which



he wants. The chairman should fall into tentative and questioning remarks: "Is it possible that . . . ?" "I wonder if at least one thing we ought to consider is . . ." "What do you think about this, Joe?"

**D5c Allow some leeway in the path of the discussion.**

If the chairman of a committee too rigidly insists that all members stick strictly to the point under discussion, he is likely to inhibit the feeling that discussion can be free. Instead, the chairman is likely to be greeted with periods of silence as the other members of the committee feel themselves yanked back to the narrow bounds of the discussion. The chairman should develop a technique of leading the group imperceptibly back to the topic. Do not say, "Well, let's get back to the topic under discussion," or, "What you say may be true, but is it relevant?" Instead, use a series of probing questions that will bring the group back to the topic. See also D4d.

**D5d Present problems as cases.**

The committee chairman, or one of the members of the committee, can present a specific case to be discussed by the committee as a whole. The discussion, almost invariably, will broaden so that remarks and conclusions will be general enough to cover not only the one case presented but also many other cases of a similar type. From studies made of group processes, we can conclude that the case-study method is superior to giving the committee a question to be answered or an answer to be discussed (read Irving J. Lee's *How to Talk with People*). See also D4c.

**D5e Keep the group problem-centered.**

One of the weaknesses of a group of people confronted with a problem is to jump immediately into a solution of it—even before they understand the problem they are trying to solve. The chairman can use these steps:

- (1) Have a committee member present the problem and describe it in detail.
- (2) Allow other committee members to ask questions which will clarify the problem for them.

- (3) Give the problem to the group for solution.
- (4) Use the "spiral method" to arrive at agreement. See D5f.

**D5f Summarize periodically what the group seems to agree on and allow opposition to speak up.**

This method might be called the "spiral method" of discussion. As the group progresses toward some agreement, at certain "levels" the chairman states what the group seems to agree on. The top of the spiral will have been reached when the whole committee agrees that the chairman's summary is what they do agree on. The method may seem slow and formless in contrast to parliamentary procedure, but the agreement arrived at is generally more satisfying. Furthermore, the group feels more group-minded and less individual-centered.

## PARTICIPATING IN A DISCUSSION

A participant in a discussion is, first of all, a good listener and, secondly, a good speaker. You must be an alert listener to encourage other speakers and to enable you to speak sensibly.

**THE QUESTION-AND-ANSWER PERIOD.** As a participant, you must listen well enough to be able to ask cogent questions. Often a speaker is embarrassed if he has saved time for questions-and-answers and no one asks him any questions. It is at least courteous to fill the breach with a question even though you do not feel vitally compelled to ask a question. Usually a helpful question is one which requires amplification of a topic given in the speech proper.

**THE SYMPOSIUM.** If you are one of the scheduled speakers in a symposium, you have two main duties: (1) Stick to the topic assigned to you; do not invade the territory of the other speakers. If the chairman does not give you the subjects of the other speakers, ask for them so that you can see how your speech will fit into the whole program. (2) Stick to the time limit assigned to you; running over your limit is encroaching on some other speaker's time. Rehearse your speech once or twice to assure yourself of the possibility of meeting this restriction.



**THE PANEL.** As a participant on a panel, you will be expected to offer facts as well as opinions; therefore, you will need to prepare for your part. During the discussion you should neither take the floor for long periods of time nor remain silent for long periods. You will be expected to assume your share of the speaking and of the listening. Co-operate with the chairman by following his leads to direct the discussion: you can even suggest that the discussion may be off on a bypath, but do not try to assume the chairmanship yourself.

**THE WORKSHOP.** In order to make a workshop meeting successful, the chairman needs the help of all members. Before the meeting, each member should have made at least a preliminary analysis of the topic under consideration. During the meeting, each member should make some contribution to the group's analysis.

**THE COMMITTEE MEETING.** Use the pronoun "we" instead of "I." In other words, become a part of the group. Do not contradict other members before you understand exactly what you are contradicting; avoid the combative approach. Do not take the chairmanship away from the leader; avoid the consistently aggressive approach. Do not jump to conclusions and solutions before you understand the problem; avoid the pronouncement of dogmatic answers.

## **E** EFFECTIVE SENTENCES

### **E1** Except for special effects, use complete sentences.

The term *complete sentence* refers to a group of words which have the grammatical constituents of a subject and a predicate, the logical ingredient of a "complete thought," and the convention of being punctuated with a period, question mark, or exclamation point. Since the conventional end marks need not close either a logical sentence or a grammatical sentence and since a "complete thought" is not easy to define or illustrate, the usual definition of a sentence is the grammatical one. An "incomplete" sentence is usually called a *fragment*. Most instructors consider the fragment a cardinal sin. But most instructors will also allow the following kinds of "fragments" as exceptions permissible for special effects.

(a) *Imperative fragments*

- (1) Leave at once.
- (2) Close the door.
- (3) Down, Rover.

(b) *Interrogative fragments*

- (1) And you, too?
- (2) How long?
- (3) Why not?

(c) *Exclamatory fragments*

- (1) Oh, no!
- (2) Crazy, man!
- (3) What a player!

(d) *Conversational fragments*

- (1) "Dance? In this heat? No, thank you!"
- (2) "Illegal? Surely not! Impossible!"
- (3) "I? Twenty-four? Please, no flattery."

(e) *"Answering" fragments*

- (1) Who killed Cock Robin? Not I.
- (2) In what country is Popocatepetl? Mexico.
- (3) What logical reasons can be given for capital punishment? None.

Another group of fragments, however, generally falls into the category of uneducated usage, and many instructors consider them among the most serious faults a student can commit. These fragments usually cause a talker little trouble, although it is conceivable that a long series of incomplete sentences might become exasperating to a listener who desires explicit completion of thought in conventional grammatical form. In writing, of course, the problem is ever-present. If the writer desires to write what has been called "edited" English, he should avoid the following:

**E1a** (a) *Dependent clauses as sentences.*

The usual sign of the dependent clause (so called because it depends on another clause for the completion of the main thought)



is a dependent, or subordinate conjunction, like *as, although, since, because, until, if, unless, when, while, as if*, etc.

Avoid the dependent clause as a sentence by attaching it to another clause, which contains the main idea:

(1) Usage as a fragment: I did not let him see my paper.  
*Because I didn't want to be accused of cheating.*

Solution (attaching fragment to main clause): Because I didn't want to be accused of cheating, I did not let him see my paper.

(2) Usage as a fragment: He finally decided to register for Humanities I. *Although it was not required.*

Solution (attaching it to main clause): Although Humanities I was not a required course, he finally decided to register for it.

### **E1b** (b) *Phrases as sentences.*

Phrases which act as appositives or which give added information are likely to fall into this category—especially if you write the way you talk:

(1) Usage as a fragment: Quitting school just before the end of the semester would be admitting defeat. *Giving up without a fight.*

Solution (attaching to main clause): Quitting just before the end of the semester would be admitting defeat, giving up without a fight. [*Giving up without a fight* is in apposition with *admitting defeat*.]

(2) Usage as a fragment: My first interview with my adviser was just a friendly chat. *A get-acquainted conversation.*

Solution (attaching to noun it is in apposition with): My first interview with my adviser was just a friendly chat, *a get-acquainted conversation.*

### **E2** Except for special effects, be sure to separate complete sentences with some mark of punctuation.

(a) Failing to signify the end of a main idea in writing with a conventional end-mark (period, question mark, exclamation point)

results in what is often called the *fused*, the *run-together*, or the *run-on sentence*. Novelists, short-story writers, etc., may consciously use the fused sentence to suggest an uninterrupted flow of thought or speech which does not logically pause to mark the beginning and end of different thoughts or ideas. The average person has little use for this technique, however. For ordinary exposition or argumentative writing you are unlikely to find the fused sentence valuable.

In talking, of course, the mark of punctuation may be lowered pitch or a longer-than-usual pause. See O3.

(b) In written communication, separating independent clauses (complete sentences) not introduced by conjunctions with commas is often referred to as committing a *comma splice* or a *comma fault*. See P1a or P7n.

### **E3 Construct unified sentences.**

The audience should feel that the parts of a sentence are relevant to the main idea of the sentence. What applies to a paragraph or main division in longer discourse or to any complete discourse applies also to a sentence. See Chapter IV, Section 1 for general comments about relevance and unity. Try to apply these, as well, to individual sentences. The following hints may help you to construct unified sentences, whether you are writing or talking:

#### **E3a (a) Irrelevant details.**

Avoid constructing sentences which are crammed with details that have only a slight bearing on the main idea of the sentence.

Irrelevant details: Arthur, who is my thirty-six-year-old brother from Stockton, California, where he is a plant manager for California Packing Company, writes me at least once a month. [Question: Is the information about the brother's being plant manager relevant to the main idea of writing letters? As the sentence stands, alone, it seems dubious. In the context of other sentences, of course, this information may be relevant.]

Unified: Arthur, my brother from Stockton, California, writes me at least once a month.



**E3b** (b) *Too many details.*

A sentence with too many details is likely to include irrelevant details.

Too many details: The church I attend is called a community church, a non-denominational or inter-denominational church, the purpose of which is to serve the community as a whole instead of only one sect in the manner of most churches.

Unified: The church I attend is called a community church. Unlike most churches, its aim is to serve the whole community, not just one sect. Accordingly, it is non-denominational or inter-denominational.

**E3c** (c) *Inconsistent details.*

Inconsistent details may contradict one another or may not “go together” logically.

Inconsistent details: I like chemistry and I went down to buy the textbook today.

Unified: I like chemistry, so I bought the textbook today. (Or) Because I like chemistry, I bought the textbook today. [The implication in the unified versions is that liking chemistry is the reason for buying the textbook. A further implication seems to be, then, that unless the speaker likes a course he does not buy a textbook for it. The original version does not imply any connection between the two ideas.]

**E3d** (d) *Faulty co-ordination.*

Faulty co-ordination is merely an amplification of E3c above. Co-ordinate elements are those which are equal in importance. An over-use of *and* as a connective is one sign of faulty co-ordination. Including too many *ands* is an easy fault for the talker to fall into. *And* implies equality of the elements on either side of it; joining all of the ideas of a paragraph, say, with *and* implies that no one idea is more important than another. To say the least, this condition of logic would be unusual.

Faulty co-ordination (rambling): After I became a junior high school student, I often re-read books I liked and I usually re-read the book once a year for three years running and one of these books

was *Desert Gold* and I liked it because of the fine white horses and Apaches and beautiful girls and another book I started to read when I was a freshman in high school was *The Three Musketeers* and I read that one once a year for the next four years. [Of course, this sentence is an extreme example. You are not likely to *write* a sentence like this, but such a rambling sentence is not unusual in a speech given by a college freshman.]

What can one do with such a sentence? (1) Break the sentence into two or more sentences; (2) subordinate some of the ideas (make them modify certain words and thus assume a less important place in the sentence):

Unified: After I became a junior high-school student, I often re-read books I liked once a year for three successive years. *Desert Gold*, with its white horses, Apaches, and beautiful girls, was such a book. Another was *The Three Musketeers*, which I read once as a freshman and again each year during the remainder of high school.

### **E3e** (c) *Faulty subordination.*

Faulty subordination causes a sentence to “fall apart” by drawing the audience’s attention to an unimportant idea. Of course, the speaker determines what the main idea is, but through slipshod construction of a sentence he may faultily point out the “wrong” idea as the important one.

(1) Faulty subordination: I was backing out of the driveway when I ran over my brother’s dog. [In most contexts, running over the dog would be more important than backing out of the driveway.]

Unified: I ran over my brother’s dog as I backed out of the driveway.

(2) Faulty subordination: Mary was reaching for an overhanging branch when she slipped on the wet seat and toppled into the creek. [In most contexts, falling into the creek would be more important than the causes preceding it.]

Unified: As Mary reached for an overhanging branch, she slipped on the wet seat and toppled into the creek. (Or) Slip-



ping on the wet seat as she reached for an over-hanging branch, Mary toppled into the creek.

[Note: A writer should construct such tightly unified sentences even though as a talker he cannot: as a talker, he simply does not have the time to construct his sentences as well as he might like to.]

### **E3f** (f) *Choppy sentences.*

Although short, staccato sentences may be used effectively in exposition or argument as a variation from longer sentences, and although choppy sentences may be used effectively in short stories and novels (read Ernest Hemingway's stories and novels, for instance), a paper or a speech couched entirely in short sentences tends to grow monotonous and to suggest that the speaker's ideas can only be simple and puerile. This "fault" is a variation of E3d, faulty co-ordination, and the remedy is essentially the same: combine some of the short sentences through proper subordination.

Choppy: The Central Bandstand is in the infield. It is across the track from the grandstand. It is a good spot to watch the races from. The bandstand is behind the stage though. This makes it unsatisfactory for watching the show.

Unified: The Central Bandstand, which is in the infield directly across the track from the grandstand, provides a good view of the races. Unfortunately, its location behind the stage makes it unsatisfactory for watching the show.

### **E3g** (g) *"Loose-ended" comparison.*

The loose-ended comparison seems to say more than it does. What it seems to say may be misunderstood.

(1) Loose-ended comparison: Great Smoky Cigars are twenty-five percent longer. [The audience properly asks, "—twenty-five percent longer than what?"]

Unified: The new Great Smoky Cigar is twenty-five percent longer than the old one. [When magazine ad-writers construct such comparisons, they are not afraid that the explicit comparison will cut sales. They use the loose-ended compari-

son to suggest greater merits for their products than what they actually claim.]

(2) Loose-ended superlative: Louis Armstrong is the greatest. [Grant that this may be acceptable among “hipsters,” but is anyone, including the speaker, quite clear about the exact meaning?]

Unified: Louis Armstrong is the greatest trumpet player in modern jazz. [. . . if this is what the speaker means.]

(3) Loose-ended superlative: I had the grandest time! [This is merely another manifestation of the school-girl style, of the tendency to gush.]

Unified: It was the best party I’ve ever attended. (Or) I had an enjoyable time.

#### **E4 Construct clear sentences.**

Lack of clarity in a sentence may be due to a variety of reasons, some of which are listed here:

##### **E4a** (a) *Faulty arrangement of modifiers.*

- (1) Dangling modifiers: see M5.
- (2) Clauses and phrases: see M6a.
- (3) Adverbs: see M6b.
- (4) Split constructions: see M7.
- (5) Ambiguous modifiers: see M8.

##### **E4b** (b) *Faulty reference of pronoun to antecedent.*

- (1) More than one possible antecedent: see A2a.
- (2) Collective nouns: see A2b.
- (3) Vague antecedent: see A2c.

##### **E4c** (c) *Lack of transitions.*

Transitions in a sentence present a similar problem to that of transitions for larger units of discourse: see U1 and U3.

##### **E4d** (d) *Shift in point of view.*

(1) Shift in voice (see also V3): A textbook is read under duress, but you can read a novel willingly. [The shift is from the passive *is read* to the active *can read*.] Clearer (casting both verbs in the active): You read a textbook under duress,



but you read a novel willingly. (Or, casting both verbs in the passive). A textbook is read under duress, but a novel is read willingly.

(2) Shift in tense (see also V2h): He *takes* his life in his hands driving to class, but when he *got* there he *found* out that the class *has* been dismissed. [To suggest immediacy, a sense of "being there," keep the sentence in the present tense; otherwise: He *took* his life in his hands driving to class, but when he *got* there he *found* out that the class *had* been dismissed.]

(3) Shift in person: If one wants to pass this course, you need to study. [Shift from *one* to *you*.] Clearer: If one wants to pass this course, one (or *he*) needs to study. Or: If you want to pass this course, you need to study.]

(4) Shift in discourse: Everyone in class wondered if he'd be called on to make his speech or is this my lucky day. [Clearer: Everyone in class wondered, "Will I be called on to make a speech, or will this be my lucky day?" Or: Everyone in class wondered whether he'd be called on to make a speech or whether this would be his lucky day.]

(5) Shift in number: Every student is required to take this course, but they don't like it. [Shift from the singular, *every student*, to the plural, *they*. Clearer: All students are required to take this course, but they don't like it.]

#### **E4e** (e) *Parallel construction.*

(1) *Co-ordinate elements*: Placing parts that are equal logically in equal grammatical construction is not merely a stylistic frill; parallel structure enables the audience to grasp your meaning more readily.

*Example*: He likes playing golf and to play tennis. [Clearer: He likes playing *golf* and *tennis*. Or: He likes to play *golf* and *tennis*.]

*Example*: Mary wishes that she had a longer Easter vacation and not to have to write her term paper. [Clearer:

Mary wishes *that she* had a longer Easter vacation and *that she* wouldn't have to write her term paper.]

*Example:* He wanted us to read our assignments, to take careful class notes, and we should not be late to class. [Clearer: He wanted us *to read* our assignment, *to take* careful class notes, and *to meet* the class on time.]

*Example:* He is tall, with black hair, and a deep voice. [Clearer: He is tall, he has black hair, and his voice is deep.]

*Example:* Professor Black is well read and of broad experience. [Clearer: Professor Black *is well read* and *has broad experience*.]

*Example:* Jim's sarcasm is no longer humorous, clever, or winning him friends. [Clearer: Jim's sarcasm is no longer *humorous* and *clever*, nor is it winning him friends.]

(2) *Correlatives*. Correlatives are conjunctions that work in pairs: not only . . . but also; either . . . or; neither . . . nor; whether . . . or; both . . . and.

*Example:* I think either you should do your work or quit griping. [Clearer: I think *either you should* do your work *or you should* quit griping.]

*Example:* Every student must decide whether his classes are important or if his social life is. [Clearer: Every student must decide *whether his classes or his social life* is important.]

## E5 Construct emphatic sentences.

Emphatic sentences do not depend, unfortunately, on any ironclad rule guaranteed to work in all cases. If a speaker used one kind of emphatic sentence to the exclusion of other kinds, he would soon fall into a monotonous style. A general rule about developing an attractive style, as well as an emphatic style, is to construct a variety of sentences, each adapted to the idea it contains and to the ideas contained in other sentences. The problem of emphasis is not paramount in short sentences where variety is almost impossible. But it is vitally connected with pointing up the importance of ideas in longer sentences, made up of more complex ideas and parts.



**E5a** (a) *Variety*.

(1) Avoid choppy sentences—except to gain an effect. See E3f.

(2) Avoid over-long sentences—unless they are carefully organized. See E3a, E3b, E3c, E3d, E3e.

(3) Avoid beginning successive sentences with weak, unimportant words, such as the expletive *there* and the indefinite *it*:

Weak: There can be no doubt that one must have some money to get along in the world.

Stronger: Undoubtedly one must have some money to get along in the world.

Weak: It is true, of course, that our modern, complex world requires more education of its people than the world of fifty years ago did.

Stronger: Our modern, complex world, of course, requires more education of its people than the world of fifty years ago did.

(4) Avoid a string of monotonous sentences that begin with the same subject:

Monotonous: Mr. Bronson is my favorite teacher. Mr. Bronson has taught at Madison High School for twenty-five years and has been a favorite all that time. Mr. Bronson likes young people and can get them to like him. Mr. Bronson has an attractive smile, can tell a joke, and knows his subjects.

Varied: My favorite teacher is Mr. Bronson, who has taught at Madison High School for twenty-five years. During all those years, he has been a favorite because he likes young people and can get them to like him. Any teacher who has an attractive smile, tells a joke and knows his subject in the manner of Mr. Bronson can become a favorite with his students.

(5) Avoid excessive *inversion*.

The usual form of the English sentence is *subject / verb /*

*complement*: Bannister / ran / a mile in record-breaking time.

A variation of this form is to *invert* the order thus: *complement / subject / verb*—A mile in record-breaking time / Bannister / ran. Obviously, from this example, *inversion* can result in a clumsy sentence. In some sentences, however, inversion can effectively change the emphasis:

Normal: The person who can fall asleep as soon as his head hits the pillow is lucky indeed.

Inverted: Lucky indeed is the person who . . .

Normal: The rushes grow green, oh.

Inverted: Green grow the rushes, oh.

Too many inverted sentences result in a stilted style and give an undesirable elegance to your discourse.

## **E5b** (b) *Repetition*.

(1) Repeat the same word in order to emphasize it:

“Vanity of vanities,” saith the Preacher, “vanity of vanities; all is vanity.”—*Ecclesiastes*, 1:2.

Tears! Tears! Tears!

In the night, in solitude, tears, . . .

—From Walt Whitman’s “Tears.”

(2) Avoid unemphatic, purposeless repetition.

Undesirable: Whenever I buy a record of popular music, I prefer a record of instrumental music to a record of vocal music, because in vocal music the words get in the way of the music.

Better: Whenever I buy a recording of popular music, I select an instrumental piece rather than a vocal, because in a song the words get in the way of the music.

## **E5c** (c) *Position*.

(1) Place important words, phrases, or clauses at the beginning or the end of the sentence.

When the main idea is not completed until the end of the sentence, the sentence is referred to as *periodic*; if the main



idea is completed before the end of the sentence, it is referred to as *loose*.

A periodic sentence tends to build suspense; a loose sentence tends to suggest informality and ease of thought and expression. Occasional periodic sentences, therefore, will point up an idea:

Loose: A sign of being intelligent is the willingness to change one's mind in the light of fresh evidence.

Periodic: The willingness to change one's mind in the light of fresh evidence is a sign of being intelligent.

Loose: The qualities I most admire in a teacher are intelligence, fairness, open-mindedness—and, of course, a sense of humor.

Periodic: Intelligence, fairness, open-mindedness, and, of course, a sense of humor—these are the qualities I admire most in a teacher.

(2) Place qualifying phrases and explanatory details inside the sentence, not at beginning or end.

Unemphatic: I can't tell you the exact words he said. However, I can tell you the gist of what he said.

More emphatic: I can't tell exactly what he said. I can, however, tell you the gist of what he said.

Unemphatic: I suppose everyone should learn to talk and write as well as he can.

More emphatic: Everyone, I suppose, should learn. . .

(3) Place a series of details in order from least important to most important to achieve a climactic effect.

Unemphatic: You can count it, and see it, ten horsepower, five teams.

Climactic: You can count it, and see it, five teams, ten horsepower.—Carl Sandburg.

Unemphatic: This world is now, ever shall be, and ever was an ever-living Fire.

Climactic: This world ever was, is now, and ever shall be an ever-living fire.—Heraclitus.

## **L** LISTENING CRITICALLY

### **L1** Make the intent to *understand* your first purpose in listening.

You can listen to a speech to select only those parts that you agree with, to confirm the opinions and beliefs which you already hold, but you are not likely to learn anything new with this method. You can listen to select those parts that you disagree with, but, again, you are not likely to learn anything new. With both intents you end with the same knowledge you started with. And you probably do not understand the speaker's argument or explanation. Instead, say to yourself: "What does the speaker mean?" Not, "What do *I* think he means?"

### **L2** Make the intent to *judge* your second purpose in listening.

The critical listener first tries to understand what the speaker says; then he tries to evaluate it (see Chapters V and VI): Is it true? Is it sound? Is it important? Does it "hang together"? How does it fit into what you already know? Does the speaker achieve his purpose?

When you have no criteria to apply or when your experience is too limited for judging, reserve judgment: merely try to understand what the speaker means. Come back later, however, for an evaluation—that is, if the subject of the speech is important enough for you to reflect on after the speech is over.

### **L3** Concentrate actively on what the speaker says.

Concentration requires body and mind working together: an alert mind in an alert body. Slumping in your chair and gazing out the window are not likely to aid your mental concentration: they are an open announcement that you are not interested in what is being said.

One characteristic of attentive listening is that of following the speaker with your eyes. Another characteristic is that of an attentive body, which may assume a posture slightly strained toward the speaker. Still another characteristic may be an expressive face, which



reflects the reactions of the listener's mind. An effective first step toward concentration is establishing this attitude of physical concentration.

Noises of traffic, steam radiators, or distant music can actually be conducive to effective concentration: you learn to concentrate "through" normal noise. For shorter periods you can concentrate effectively through louder noise—if you are willing to make the effort. And this is the key to effective concentration: you must be willing to make the effort; you must want to shunt other activities to the "back of your mind."

**L4     Make a continuous "translation" of what the speaker says.**

As listener, you must take the speaker's words and search your own vocabulary for words to explain his (see Chapter I, Sections 1 and 2). If you feel compelled to reflect on what the speaker says, learn the skill of reflection "with one ear open" to the possible change to a new topic. This "split concentration" is possible, but it takes some practice. Curb all tendencies to day-dream or to drift into reverie.

**L5     Do your share of listening.**

Communication is give-and-take; it is broadcasting and receiving. Whether you are in a conversation or a more formal discussion group, let the other fellow finish a sentence or an idea. Curb your desire to interrupt or to indicate that you know already what he thinks. If you leave an argument with the same, hardened opinions you had held before, you haven't learned much. Don't just listen off the "top of your mind," like a diner listening to "music to dine to." Good listening requires all of your attention. Nor does good listening end in fist fights or the casting of imprecations.

**L6     Train yourself in good listening habits.**

You can become a better listener. Try the following as a procedure:

(1) Have a classmate, a friend, or your instructor read a simple, "one-point" exposition to you.

(2) Have the “speaker” present an outline of what he read: either on a sheet of paper so that you can refer to it or, if this is a class project, on the board where the entire class can refer to it.

(3) Have the same passage re-read to you so that you can follow the prepared outline as the reading progresses.

(4) Cover the prepared outline, or erase it from the board. Have the passage read a third time; this time you try to reproduce the prepared outline (only in simpler form) as the reading progresses.

(5) Compare your notes with the prepared outline.

For another kind of listening exercise, do the following:

(1) Prepare a short, two- or three-point talk; use an outline of notes to talk from.

(2) Present your talk to the class and record it simultaneously. Or record the talk as a private exercise.

(3) Play back your speech and take notes on what you say. Compare your notes with your prepared outline. Compare your notes with those taken by a classmate.

## **L7 Listen to yourself.**

Listening to yourself means criticizing your own thoughts and the way you say them. Have a recording made of your voice talking naturally and unaffectedly; have a recording made of your oral reading. Are you pleasant to listen to? How clearly do you articulate? Do you use meaningful vocal variety?

## **L8 Strive for “psychic distance.”**

Psychic distance is a phrase to describe the ability of a skilled listener to resist the speaker’s attempt to “involve” the audience. That is, oral words have strong emotional pull: for this reason many poets insist that poetry should be heard, not just read. The effective listener is aware that he is more likely to be pulled imaginatively into something he hears than he is into something he reads: knowing this, he consciously resists this emotional appeal of the aural word. As a listener he becomes “sophisticated,” and he becomes less easily swayed.

Note, for example, how much funnier jokes are when they are told, or how much funnier they are with a group of listeners:



you succumb to the ripple of laughter which goes through the audience, and you laugh at something which ordinarily would not break down your psychic distance. Many radio and TV programs have a studio audience to capitalize on this psychological phenomenon of the "shared" experience. If no audience is available, "canned applause" may be filled in at the points that are supposed to bring laughter. The producers want to "involve" you in the program, to break down your psychic distance, to make you more vulnerable to their advertising. A "great" play, a "great" moving picture, a "great" novel—all are great because of their ability to make you live the imaginative story unfolding before you. Whether it is a Shakespearean play or a commercialized TV program, however, you should not be "taken in" without some knowledge of what is happening to you.

**L9     Take notes for a usable record of what the speaker says.**

How many or how few notes to take depends on the type of lecture and your knowledge of the material which the lecture covers. Usually, the more theoretical a lecture is, the more notes one must take; that is, the more detailed and accurate the notes must be. Notes should include diagrams with a full set of labels if the lecturer uses such visual aids. Notes should contain specific examples (at least, a brief outline of them) if they will help you to understand a generalization. If your knowledge of the lecture material is small, your notes should contain a larger proportion of specific material (see Chapter II, Section 2—"Words Can Represent Things in Four Ways.")

**L10    Reflect organization in your notes.**

The easiest set of notes to refer to in reviewing a lecture is the organized set of notes. If the lecturer presents a well-organized speech, you can simply follow his order of presentation and set down your notes in a loose-leaf notebook in an outline. This system is particularly easy if the lecturer presents an outline before his lecture or series of lectures. For example, this may be the outline for a lecture entitled "Events Leading to the American Revolution":

- I. Trends toward an Ideal Democracy
  - A. Colonial Self-Government
    - 1. In Virginia
    - 2. In Massachusetts Bay
    - 3. In Rhode Island and Connecticut
  - B. Democratic Atmosphere in the Colonies
    - 1. Historical Rights of Colonials as Englishmen
    - 2. Natural Rights of Colonials as Men
- II. Money Disputes
  - A. Results of Seven Years' War
    - 1. Removal of French Threat in Canada
    - 2. Training of Colonials as Soldiers
    - 3. Increased Desire for Unity
    - 4. British Mercantile Policies
  - B. Colonial Self-interests
    - 1. In New England
    - 2. In the South
    - 3. In the West

If a lecturer presents such an outline and then follows it closely, you will have relatively little trouble in adding the details necessary to make the outline intelligible. All you need to do is to wait for each topic to come around and fill in the details in your notebook.

### **L11 Re-organize the lecture, when necessary, in your notes.**

Some lectures are not clearly organized and seem to develop by fits and starts. For lectures like this, or for discussion groups, an ordinary loose-leaf notebook is not satisfactory—unless you take the trouble of re-writing your notes after the lecture or of organizing the group's rambling thoughts. If you are like the average student, you will not re-write or re-organize your notes, however, because it will be "too much trouble."

The solution is to take notes in a manner which will allow you to re-organize a lecture as the lecture proceeds. In other words, use the note-taking technique described in R: "Using the Library and



**Research Techniques.** Dispense with the loose-leaf notebook and replace it with a file of 4" x 6" (or 5" x 7") cards. Place each topic introduced by the lecturer or by the group on a separate card. If any topics appear "out of order," you need only to slip the topic into its "proper" place by inserting the card of notes into the desired sequence, perhaps after the lecture has been completed.

You can keep track of major and subordinate ideas by topic headings on each card. For example, you could fill out three cards for the first large unit of "Events Leading to the American Revolution" with topic headings like these:

Trends toward Democracy: Self-Government in Colonial Virginia  
 Trends toward Democracy: Self-Government in Massachusetts Bay  
 Trends toward Democracy: Self-Government in Colonial Rhode Island and Connecticut

Topic headings like these always keep clear to you how the details on a particular card fit into a larger whole.

File these cards and you will gradually develop a collection of notes that can be used and re-used throughout your college career in writing papers, preparing oral reports, and studying for examinations.

## **L12 Use a telegraphic style in taking lecture notes.**

Notes are not studies in style: use fragmentary sentences, clauses, phrases, single words (key words or pointers—see Chapter IV, Section 2 on "Transitions Act as Logical Bridges and Rhetorical Signposts"); use standard abbreviations like U. S. for *United States of America*, N Amer for *North America*, w/o for *without*, etc.; use private abbreviations and shorthand, as long as you can always interpret your own shorthand.

## **L13 Ask questions of your instructor to clarify ideas confused in your mind.**

Respond to the instructor's invitation of "Any questions?" You may feel that a particular question in your mind is so elementary that it will reveal your ignorance if you ask it. Remember: you attend

a college class because of your ignorance; further, listen to the questions which other students ask—are they any more elementary than yours? In other words, participate in class discussion periods.

**L14 Ask questions of yourself to clarify ideas confused in your mind.**

Self-questions should be indicated in your notes—perhaps with a light question mark in the margin opposite the material you feel unsure about. Later in the class period, perhaps, you can direct this question to the instructor. Or you can let such questions guide your out-of-class reading: they give you a specific goal in your studying.

**M**

**MODIFIERS**

A modifier is a word (or group of words) that changes another: an adjective (*red*) attached to a noun (*barn*) “modifies” the noun by limiting the characteristics which the noun stands for; thus, *red barn* limits the whole class of barns to only red ones. A word that modifies a noun or a pronoun is called an adjective; a word that modifies a verb, an adjective, or an adverb is called an adverb. Some words consistently act in sentences as adverbs, and others consistently function as adjectives. But some words can act as either adjectives or adverbs. And there are no distinguishing marks that label a word (as it stands by itself) as either an adjective or an adverb. Yet the English language has developed some consistency in the usage of these so-called adjectives and adverbs. The following hints, when they are applied to your talking or writing, will help you in using them.

**M1 An adjective modifies a noun or a pronoun—not a verb, an adverb, or another adjective.**

Words that have been used consistently as adjectives can often be prepared for use as adverbs by adding *ly* to the adjective. Generally, the *ly* form modifies verbs, adjectives, and adverbs.

*Acceptable in All Situations*

This rock is *real* limestone.

*Rapid* Robin pitches for the Phils.

*Colloquial*

Man, he's *real* gone.

The stream runs *rapid*.



*Acceptable in All Situations*

He is a *good* boy.  
 He's not a *bad* pianist.  
 Rizzuto has *sure* hands.

*Colloquial*

He sings *good*.  
 He plays the piano *bad*.  
 Rizzuto *sure* plays *good*.

**M2** An adverb modifies an adjective, a verb, or another adverb.

By referring to M1 above and changing the uses labelled colloquial or slang, we can easily see the function of the adverb:

Has he *really* gone? [*Really* modifies *gone*.]  
 The stream runs *rapidly*. [*Rapidly* modifies *runs*.]  
 He sings *well*. [*Well* modifies *sings*.]  
 He plays the piano *badly*. [*Badly* modifies *plays*.]  
 Rizzuto *surely* plays *well*. [*Surely* and *well* modify *plays*.]

**M3** Depending on the meaning you desire, use an adjective or an adverb after these verbs: *appear, become, feel, look, prove, remain, seem, smell, taste, etc.*

(a) Father appears grumpy. [That is, the speaker has a grumpy father.]

Father appears grumpily. [That is, Father's manner of appearing on the scene was grumpy.]

(b) Pigs smell badly. [That is, pigs have a poor sense of smell—this, of course, is a “literal” meaning. Most people would infer from this usage that pigs emit a bad odor, since hardly anyone is interested in a pig's olfactory sense.]

**M4** The comparative degree refers to two, the superlative degree to three or more.

The distinction between the comparative and the superlative is tending to break down. Conceivably, English some day will have only a few remnants of adjectives in the comparative. Both adjectives and adverbs usually form the comparative by adding *-er* to the positive or by prefixing the positive with *more* or *less*; the superlative is usually formed by adding *-est* or by prefixing *most* or *least*:

## EXAMPLES OF REGULAR FORMATION

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
old	older	oldest
sweet	sweeter	sweetest
muscular	more muscular	most muscular
musical	less musical	least musical
rapidly	more rapidly	most rapidly

## EXAMPLES OF IRREGULAR FORMATION

good	better	best
bad	worse	worst
well	better	best

Examples of usage:

*Acceptable in All Situations*

Of the two, John is *stronger*.  
 Of these two, I like this *better*.  
 Who is *older*, Jack or Jim?

*Colloquial*

Of the two, John is *strongest*.  
 Of the two, I like this *best*.  
 Who is *oldest*, Jack or Jim?

**M5 Dangling modifiers tend to “muddy” your meaning.**

A dangling modifier does not clearly refer to the element that it should refer to. Verbal phrases (infinitives and participles) are likely to cause the most trouble:

*Possibly Unclear*

Coming across the bridge, the university lies to the right.  
 To protect the engine, the oil should be changed often.  
 He fell to the floor, breaking an ankle.

*Clear*

As you come across the bridge, you'll see the university. . . .  
 To protect the engine, change the oil often.  
 He fell to the floor and broke an ankle.

**M6 To use a modifier clearly, usually place it next to the element it refers to.**

(a) *Clauses and phrases.*

(1) Unclear: I decided to buy new shoes to play golf in *with spikes*.

Clear: I decided to buy new golf shoes *with spikes*.



(2) Unclear: I like to go to a circus with my whole family as much as any child.

Clear: As much as any child, I like to go. . . .

(b) *Words like* only, not, even hardly, *etc.*

(1) Unclear: I *only* have three dollars.

Clear: I have *only* three dollars.

I am the *only* one who has three dollars.

(2) Unclear: I knew *hardly* what to do.

Clear: I *hardly* knew what to do.

## **M7** Avoid placing a modifier that results in an awkward split construction.

(a) *Verb phrase.*

(1) Awkward: My car *has*, for a longer time than I like to admit, *been* ready for the junk heap.

Better: My car *has been* ready for the junk heap for a longer time than I like to admit.

(2) Awkward: Ben Hogan *had*, in spite of predictions to the contrary, *made* a spectacular come-back.

Better: Ben Hogan, in spite of predictions to the contrary, *had made*. . . Or: In spite of predictions to the contrary, Ben Hogan *had made*. . .

(b) *Infinitives.* The split infinitive (so called because some word or group of words comes between the verbal and the *to* which usually introduces it) once fell in the same category as ending a sentence with a preposition—both of which were to be carefully avoided. Some split infinitives, of course, are obviously awkward and may even distort the speaker's intent: "Johnny wanted *to* if he could *hit* a homerun"; better: "If he could, Johnny wanted *to hit* a homerun." Some split infinitives, however, sound "natural" and are necessary for the clearest meaning: "He did not want *to* openly *resist* the entire group."

(c) *Verb and complement.*

Awkward: He spoke, without hesitation and with intense concentration, the thoughts which had been on his mind for weeks.

Better: Without hesitation and with intense concentration, he spoke the thoughts. . .

(d) *Preposition and object.*

Awkward: She tossed the kitten into, although she was weeping hysterically, the creek.

Better: Although she was weeping hysterically, she tossed the kitten into the creek.

(e) *Subject and predicate.*

Awkward: I, in spite of the instructor's warnings, submitted the term paper before it was due.

Better: In spite of the instructor's warnings, I submitted. . .

**M8** Avoid placing a modifier so that it can refer to either of two different elements in the sentence.

Unclear: Because a twosome can play faster than a foursome *in less than two hours* we played the second nine holes.

Clear: Because a twosome can play faster than a foursome, we played the second nine holes *in less than two hours*.

**O** ORAL COMMUNICATION

**O1** *Clear Articulation.* Articulation refers to the sounds made in speech to form syllables and words; clear articulation refers to the distinct uttering of these sounds so that the audience can understand them.

**O1a** Use your jaw, tongue, and lips for clear articulation.

Inactive jaw, tongue, and lips may cause mumbling (see Chapter I, Section 3, Exercise 4 for examples of training of the articulators) or dropping the end-sounds of words.

**O1b** Speak slowly enough to separate your words.

Blurred articulation often results from talking too rapidly: if you talk too rapidly, try talking painfully slow—that is, what seems to you to be painfully slow. Avoid over-precise, schoolmarm articulation.



**O1c Include all of the sounds of a word.**

Here are some words in which the sounds are commonly omitted: government, February, everybody, library, probably, surprise. See O1b.

**O1d Do not substitute one sound for another.**

Saying *tabo* for *table* is an example of substituting the “o” sound for the “l.” Others: “wabbit” for *rabbit*, “w” for “r”; “tan” for *can*, “t” for “c”—and other kinds of “baby talk.” If you consistently substitute one sound for another, you have formed a “bad habit”; see your instructor who can refer you to a “speech clinic” or to exercises that will help you.

**O1e Do not add extra sounds.**

Here are some words in which sounds are commonly added: athletics, drowned, elm, mischievous.

**02 Correct Pronunciation.** Correct pronunciation refers to the “accepted” ways of giving sound values (“i” as in *kite*, *ill*, *machine*, for example) and stresses (*COMparable* or *comPARable*, for example).

**02a Consult the dictionary for preferred accent.**

*Webster's New Collegiate Dictionary* lists the pronunciation of *preferable* as *pref' er-a-ble*; that is, the accent will be placed on the first syllable, *PREFerable*.

**02b Consult the dictionary for preferred sound value.**

*Webster's New Collegiate Dictionary* lists three possible pronunciations for *precedence*: (1) *pre-sed'ens*, (2) *pres'e-dens*, (3) *pre'se-dens*; that is, *preSEEDens*, *PRESSedens*, *PREEsedens*. The first one listed is the “preferred” pronunciation.

**02c Do not transpose letters.**

For example, *Calvary* and *cavalry* are different words; so are *perform* and *preform* (watch for the *re* combination: *children*, *hunderd* are wrong). Some transpositions result in “illiterate” usage: *cmeny*, *juncvile*, *alunimum*, *pernament*.

**03 Vocal Variety.** Vocal variety refers to rate, pitch, volume, and

quality. *Rate* refers to the speed of uttering words and to pauses which come between. *Pitch* refers to how high or how low a tone is. *Volume* refers to loudness. *Quality* refers to the relative pleasantness of your voice.

### **O3a Vary your rate with the meaning or feeling you wish to convey.**

(1) Excitement or action usually speeds up your rate. If you never get excited in a speech, of course, there may be no reason to speed up your talking. But, if you never get excited in a speech, you probably regard it only as an exercise. The best advice is: get interested in what you want to say, or talk about something that you feel yourself to be an authority on.

(2) The desire to place special emphasis on some words or ideas often results in a slower rate of talking with longer pauses than usual at crucial places. You may also change from a slow rate to a faster rate in order to gain emphasis; in other words, the *change* in rate is what is important.

### **O3b Avoid excessive vocalized pauses.**

When you want to think, stop talking. An occasional "uh" or "er" is natural, but when you fill every minute of talk with fifteen or twenty "uh's" you are probably reacting unconsciously to some nervous impulse, like embarrassment over inadequate preparation. You will need to concentrate on avoiding these excessive, meaningless vocalizations.

### **O3c Speak slowly enough to be understood.**

There is no absolute standard about how fast you can talk: it depends on how well you articulate and on what kind of words you say. Among your classmates, for instance, the normal rate may vary from 125 to 200 words per minute. Avoid the too rapid, too smooth flow caused by memorization.

### **O3d Avoid extremes in rhythm.**

(1) Do not speak in jerks, with short bursts of rapid speech and long pauses.



(2) Do not drawl your words to the point that your talk is monotonous and your audience's attention wanders.

**03e Vary your pitch with the meaning or feeling you wish to convey.**

(1) Excitement may cause your voice to rise in pitch. If you feel tense before making a speech, try consciously to pitch your voice lower when you start to talk.

(2) The desire to place special emphasis on your words may cause you constantly to range from your lowest pitch to your highest pitch. Running through the range of your voice in every sentence is akin to the "school girl" style of writing, with its double and triple underlining of important words; avoid both.

**03f Avoid patterns of pitch.**

(1) Ending every sentence with a rising inflection gives the impression that you are insecure about what you are saying and often indicates that you have no strong desire to communicate.

(2) Saying everything on the same dead level soon becomes monotonous to your audience and indicates you yourself regard your subject as monotonous. See Chapter I, Section 3, Exercise 6 for examples of varied pitch.

**03g Vary your volume with the meaning and feeling you wish to convey.**

(1) Excitement may cause you to talk too loudly for the room. If your rate increases and if your pitch rises correspondingly, you are likely to irritate your audience into a refusal to listen to you—although they might hear you.

(2) The desire to place emphasis on your ideas may cause you to give the impression of continuous shouting. You will have no volume left for further emphasis. Remember: emphasis can also be gained by reducing volume, sometimes to little more than a whisper. See Chapter I, Section 3, Exercise 7 for examples of varied volume.

**O3h Adjust your volume to the room and to the audience.**

Watch your audience: if those in the back rows assume an attitude of straining to hear you—cocking their heads to one side, for example—raise your voice. Sometimes too much volume will cause your audience to wince visibly. Be aware of clues that your audience can give you.

**O3i Adjust your volume to the capabilities of your voice.**

If you have a cold, explain this to the audience: they will be more patient and exert more effort to hear you when they understand that you are speaking under a handicap.

**O3j Avoid unpleasant vocal quality.**

Of course, you are “born” with a distinctive vocal quality, but you can also avoid conditions that lead to unpleasant quality:

(1) Harshness may result from hoarseness caused by a cold or by abusing the voice with excessive shouting.

(2) Nasality may result from improper use of the resonant nasal passages. Normally, a little air will pass through your nose as you speak; notice what happens to your voice when you pinch your nostrils.

(3) See a speech correctionist, for example, if you have a nasal twang, breathy tones, or guttural speech.

**P****PUNCTUATION****P1****USING END MARKS /./ /?/ /!//**

The usual marks appearing at the ends of sentences are the period, the question mark, and the exclamation point. Of these three, the exclamation point is least used, although beginning writers tend to over-use it.

**P1a Use periods to close statements and propositions.**

(1) My study desk has six drawers. [A statement.]

(2) Please close the window. [A proposition.]



**P1b Use periods to close abbreviations.**

- (1) Dr. Smith [*Dr.* is an abbreviation of *Doctor*.]
- (2) N.Y. [*N.Y.* is an abbreviation of *New York*.]
- (3) a.m. [*a.m.* is an abbreviation of *ante meridiem*.]

[Note: some abbreviations are established as words and do not need periods—TVA, AAA, MVA, VHF, UHF, etc.]

**P1c Use ellipsis marks (usually three periods) to indicate omission in quoted material or pauses in direct discourse.**

(1) “Among modern writers James Joyce is again the most conspicuous exploiter of the pun. He uses it . . . to widen the scope of language.”—Margaret Schlauch. [The ellipsis points (. . .) indicate that some words were omitted from the passage as Miss Schlauch first wrote it.]

(2) “Among modern writers James Joyce is again the most conspicuous exploiter of the pun. . . . There are tentative trial instances in *Ulysses*: ‘She rose and closed her reading rose of Castille. . . .’”—Margaret Schlauch. [This example uses two ellipses: the first one starts after the end of a sentence (hence four periods instead of three) and the second breaks into the middle of a sentence (hence the usual three periods).]

(3) “She’s coming. . . . The drums pound. . . . The crowd shrieks. . . . She’s reaching the temple. . . . She’s climbing in. . . . Others are following: five: ten . . .”—MacLeish. [The ellipsis points suggest pauses in the speech of a radio announcer.]

**P1d Use a question mark to close a direct question.**

- (1) Should athletes be given athletic scholarships?
- (2) I can’t understand that, can you?
- (3) How long must we continue to fear Russia? Red China?

American Communists?

**P1e Use a question mark to indicate uncertainty.**

(1) Sophocles (496?-406 B.C.) was a famous Greek dramatist. [The question mark after the birth date indicates that the figure 496 is not well-established.]

(2) Socrates, born in 470 B.C. (?), was a Greek philosopher.

**P1f** Use an exclamation point to suggest strong feeling or increased volume in speech.

(1) "Attention! Eyes right! Officers!"—Chekhov.

(2) "Without rising from his chair, Mitty let the man have it on the point of the chin. 'You miserable cur!' "—Thurber

## **P2** USING PARENTHESES () AND BRACKETS []

Both brackets and parentheses indicate insertion of material not closely related to the remainder of the sentence. Conventionally, parentheses set off material which the author "adds" to his *own* sentence, but brackets set off comments which the author adds to *quoted* material.

**P2a** Use parentheses to set off added explanations, directions, interpretations, etc.

(1) Jasper (in Minnesota, not Florida) is my birthplace.

(2) There are three things I like about college: (1) the classes, (2) the athletic contests, and (3) the social events.

(3) I like everything (except the studying) about college.

**P2b** Do not use parentheses to show material you wish to omit.

When you want to delete words from your writing, draw a line through the words you want omitted: Example: ~~maybe~~.

**P2c** Use brackets to set off additions made to a quoted passage.

(1) "... wit-work [says Freud] makes use of deviations from normal thought. . . ." [The phrase, *says Freud*, was added to the quotation to identify it. Note: This sentence is enclosed in brackets because it is an explanation of the quotation from Freud.]

(2) "His [Carrel's] studies of scientific knowledge have convinced him that our civilization is based on doubtful assumptions." [The name in brackets identifies the pronoun *his*, which is in the quoted passage taken from its context.]



**P3****USING DASHES /—/**

A dash is different from a hyphen in function and in appearance. A hyphen, in print and in longhand, is about one-eighth inch long; a dash, about one-quarter inch long. On the typewriter a dash is made by striking the hyphen key twice, without intervening spaces or without spaces at either end.

Of the usages listed below only one, the first, has no customary substitute. This implies that the dash can be used sparingly. A writer who lets a dash do the work of all other marks of punctuation implies an insensitivity to the logical and rhetorical uses of punctuation.

**P3a** Use a dash to show abrupt breaks in thought, to emphasize interruptions in thought, to suggest hesitancy and stumbling in portrayals of talk.

(1) When I first saw him, I thought—but you wouldn't be interested in what I thought. [The material appearing after the dash is an abrupt change from the idea first started in the sentence.]

(2) Joe Kline—how many others are there who have never been caught?—must now have his case reviewed by the juvenile court. [The italicized clause, set off by dashes, interrupts the intended flow of thought.]

(3) "Well, yes, I—that is I'd like to if—no, please, you misunderstand—I really would like to, but—" Mary tried to explain. [The dashes suggest Mary's uncertain explanation, filled with pauses and unfinished ideas. The last dash suggests that Mary's words are broken off without a completed thought.]

**P3b** Use dashes to set off parenthetical elements.

This use of the dash replaces either commas or parentheses (). If the writer wishes to suggest that the parenthetical material is closely related to the remainder of the sentence, he may use commas; if he wishes to imply a larger break, he may use dashes; a still larger break, parentheses.

(1) Minnesota, once seemingly with unlimited resources of high-grade iron ore, is now searching for cheap ways of developing her

low-grade deposits. [Dashes could replace the commas, but most writers probably would not use parentheses: the italicized phrase is too closely related to the remainder of the thought.]

(2) Minnesota and West Virginia—*that is, the nation's largest producers of iron ore and bituminous coal, respectively*—ought to be located closer together. [Instead of the dashes, parentheses could be used. Commas in place of the dashes would not be “strong enough” because they might too easily be confused with the other commas already used.]

**P3c Use a dash to set off a long appositive or a series in apposition.**

(1) Dean Swift—*who once said that he hated the human race but could love its individual members*—is an example of an idealist who expressed himself through satire. [Commas, instead of the dashes, could also be used.]

(2) *Satire, humor, wit, irony*—all of these are concerned with “laughter,” but what kind of laughter is the question. [The dash is the usual mark in these cases of appositional series.]

**P4 USING QUOTATION MARKS /“. . .”/**

The use of quotation marks is governed almost entirely by convention. Probably only the first “rule” listed borders on logical use; that is, the quotation marks (by convention, of course) tell the reader that the writer has a special meaning he is concerned with.

**P4a Use quotation marks to enclose words with meanings that differ slightly from the usual.**

(1) A restrictive clause is an “identifying” clause; a non-restrictive clause is a “commenting” clause. [*Identifying* and *commenting* are not usual grammatical terms. The quotation marks indicate that they are used with a special meaning.]

(2) The English language is not always logical: we go “down” South, we get “down” in the mouth, we go “down” stairs, we sleep on “down” pillows. [Enclosing each *down* draws attention to its special meaning.]



**P4b** Use quotation marks as signals to indicate borrowed material.

(1) I had “man’s ingratitude” emphatically illustrated to me the other night. [Enclosing *man’s ingratitude* in quotation marks shows the phrase has been borrowed (from Shakespeare).]

(2) His philosophy is so airy and intangible that only a “hose-nose” can understand it. [Borrowing *hosenose* from the occupational jargon of jet pilots.]

**P4c** Use quotation marks as signals to indicate direct discourse.

(1) Joe said, “I wouldn’t take a class from him if he guaranteed me a living wage.” [Two sets of quotation marks: unbroken discourse.]

(2) “I wouldn’t take a class from him,” Joe said, “if he guaranteed me a living wage.” [Four sets of quotation marks: broken discourse. Note: no capital letter on *if*. Note: two commas.]

(3) “I wouldn’t take a class from him,” Joe said. “If I were you, I’d register for Smithy’s class.” [Four sets of quotation marks: two sets of unbroken discourse. Note: *if* is capitalized.]

**P4d** Use single quotation marks to enclose quoted words within a quotation or within direct discourse.

(1) “I’ll not be able to go with you,” said Mary, “because the dean’s letter said explicitly, ‘Please come to my office at four o’clock.’” [Note: the period appears inside the quotation marks.]

(2) Jane asked, “Did the dean’s letter say, ‘Please come to my office at four o’clock’?” [Note: the question mark does not belong to what the dean said, but to what Jane asked; therefore the question mark appears inside the double quotation marks, but *outside* the single quotation marks.]

**P4e** Use quotation marks as signals to indicate titles of short stories, booklets, songs, poems.

(1) Have you read London’s “To Build a Fire”? [A short story.]

(2) I have sent for a copy of Gordon W. Allport's "ABC's of Scapegoating." [A pamphlet.]

(3) Every time I hear Johnny Ray sing "Cry," I weep—with exasperation. [A song.]

(4) Longfellow's "A Psalm of Life" hardly deserves its popularity; on second thought, maybe it does. [A poem.]

**P4f Do not use quotation marks to enclose long quotations.**

When a quotation runs over three or four lines, indent the entire quotation in a block about a half-inch from both margins—if you are writing in longhand. If you are typing, single-space the block of quoted material and indent three to five spaces from the left margin.

**P4g Do not use quotation marks as signals to indicate titles of books, magazines, newspapers, or plays.**

The titles of large literary works appear in print italicized, *like this*. Italics in longhand or typing can be shown by underscoring.

**P4h Do not use quotation marks to enclose indirect discourse.**

Quotation marks are the signals for direct discourse or quotation only.

*Wrong signal:* The dean said "that I should be at his office at four o'clock." [Cross out both sets of quotation marks.]

*Right signal:* The dean said, "Be at my office at four o'clock." [The *exact* words of the dean are quoted.]

**P5 USING COLONS /: /**

Almost every use of the colon is conventional; that is, in most cases where one uses a colon, another mark of punctuation could equally well be used without changing the meaning or with very little change in emphasis. (For unconventional uses of the colon, see Archibald MacLeish's *Conquistadores*.) The instances cited below, then, are the ways colons are customarily used.



**P5a** Use a colon to introduce a list, a series, an enumeration, tabulation, long quotation, or a formal explanation.

(1) These are the ingredients of happiness: success, recognition, health, work, leisure. [A list.]

(2) The requirements for passing this course are the following: regular attendance at class, prompt completion of assignments, steady and marked improvement. [A series.]

(3) To be a good putter, one must remember three things: (1) his grip, (2) his stance, (3) his swing. [An enumeration.]

(4) According to the National Association of Broadcasters, the number of radio stations in the United States, 1 August 1949, was as follows:

<i>Major Networks</i>	<i>Number of Stations</i>	
	<i>Owned</i>	<i>Affiliated</i>
American	5	270
Columbia	7	176
Mutual	0	511
National	6	166

[A tabulation]

**P5b** Use a colon to introduce a clause or phrase which illustrates or explains a preceding idea in the same sentence.

(1) By the end of the first semester he had discovered that going to college was more than a social whirl: if he wanted to stay there, he had to study.

(2) A man's autobiography should reveal his "inner" self: Benjamin Franklin's does.

**P5c** Use a colon following the salutation of a business letter.

(1) Dear Sir:

(2) Gentlemen:

(3) My dear Mr. Brown:

**P5d** Use a colon to separate figures in special instances.

- (1) Hour and minute: 8:45 p.m.
- (2) Chapter and verse: *Genesis* I: 4
- (3) Stanza and line: *Adonais* (1:3-4)
- (4) Act and scene: *Macbeth* (I: i)

**P5e** Do not use a colon after a verb, the complement of which is a list, enumeration, etc.

A colon is unnecessary after a linking verb or a transitive verb.

(1) The novels required for the course are *The Scarlet Letter*, *Moby Dick*, and *The Red Badge of Courage*. [No colon after *are*, which is a linking verb.]

(2) If you want to spend a week at Sun Valley, you'll need (1) money, (2) ski clothes, (3) money, (4) ski equipment, and (5) money. [No colon after *need*, a transitive verb.]

**P6** USING SEMICOLONS /;/

Semicolons assume duties halfway between periods and commas. Sometimes semicolons do the same job as periods and commas. Generally semicolons are used in "heavy," formal writing. "Light," informal papers are quite likely to use no semicolons at all. Beginning writers should study the use of semicolons carefully before trying to use them.

LOGICAL USE. Of the uses listed below, the beginning writer should master the first, because no mark of punctuation can clarify in such a situation quite so well as a semicolon.

**P6a** Use semicolons between equal, co-ordinate elements which already contain commas.

(1) *Confusing*: An Olympic decathlon champion, Bob Mathias, a professional football star, George Ratterman, a former boxing champion, Ray Robinson—all of these will be at the Sportsman's Club Tuesday evening.

*Better*: An Olympic decathlon champion, Bob Mathias; a professional football star, George Ratterman; a former boxing champion, Ray Robinson—all of these . . .



(2) *Confusing*: What distinguishes God from man? To err is human, to forgive, divine, to hate is human, to love, divine.

*Better*: . . . To err is human; to forgive, divine; to hate is human; to love, divine.

*Still better*: . . . To err is human; to forgive, divine. To hate is human; to love, divine. [Obviously, the period is better sometimes than the semicolon. This sentence illustrates how the three marks are related in their functions: the period is the heaviest and separates the largest ideas; the semicolon is next heaviest and separates the two smaller ideas within each big idea; the comma merely substitutes for the omitted verb.]

**RHETORICAL USE.** The semicolon has no well defined rhetorical use except that it can emphasize balance or contrast within a sentence, as in the examples discussed under logical use. Logic and rhetoric are so mixed in the use of the semicolon that the two are not easily separated. If the semicolon has no strict rhetorical *use*, it does have "misuses."

**P6b Do not use a semicolon between parts of unequal rank.**

(1) I wanted to go to the dance; merely because I like to dance. [A comma or a dash after *dance* will suggest shades of emphasis better than a semicolon.]

(2) I read the whole book; although I didn't understand a paragraph of it. [A comma or a dash will suggest shades of emphasis the semicolon can't.]

**CONVENTIONAL USES.** Conventionally, the semicolon has several uses, all of which can be overlooked. In each instance noted below, a period will suffice.

**P6c Place a semicolon between two independent clauses not joined by a conjunction.**

Since independent clauses are equivalent to sentences, a period can almost always replace the semicolon:

Being born in a foreign country does not mean that one can-

not be successful in the United States; a case that illustrates this is my uncle. [Just as effective: . . . in the United States. A case that . . .]

**P6d Place a semicolon between two independent clauses joined by a conjunctive adverb.**

Conjunctive adverbs include *also, anyhow, consequently, furthermore, hence, however, instead, moreover, nevertheless, therefore*. Starting an independent clause with one of these conjunctive adverbs is like starting a sentence with a conjunctive adverb. This construction implies that the conjunctive adverb modifies the whole clause (or sentence). A writer seldom wants that kind of emphasis. The conjunctive adverb almost always is more emphatic when it appears immediately following the word the writer wants to emphasize.

(1) *All right, but not emphatic*: I came to class without being prepared to make a speech; however, I didn't let the instructor know it.

(2) *All right, too, but no more emphatic*: I came to class without being prepared to make a speech. However, I didn't let the instructor know it.

(3) *All right, too, but with better placement of emphasis*: I came to class without being prepared to make a speech. I didn't, however, let the instructor know it. *Or*: I didn't let the instructor, however, know it.

**P7 USING COMMAS /,/**

The comma probably causes more trouble for most writers than any other mark of punctuation. In comparison with the semicolon and the period, the comma is a "weak" mark and has more uses internally (within the sentence itself) than the other two. The following "rules" are only guides; you cannot apply them thoughtlessly. Remember: an "incorrect" use of a comma is one which hinders communication; as a writer you must try to anticipate the reader's reaction.

**LOGICAL USES.** In the following instances, the omission of the comma can alter the meaning.



**P7a Use commas to set off “commenting” elements.**

(1) *Clauses.* “Commenting” clauses are *non-restrictive* or *non-essential* or *unnecessary* to the idea they modify. You may omit such clauses without seriously affecting the meaning:

(a) My father, *who had never been to a dentist*, finally had to have his wisdom teeth pulled out. [The clause merely adds a comment about “my father”; the clause is not necessary to identify “my father.”]

(b) Dwight D. Eisenhower, *who first gained fame as a general in World War II*, became President in 1952. [The clause gives additional information; it is not needed to identify the man being talked about.]

(2) *Phrases.* “Commenting” phrases, like commenting clauses, add more information, which is unnecessary to the main idea:

(a) Man O’ War, *with only a defeat by Upset on his record*, is the American standard by which other thoroughbreds are measured. [The phrase “comments about” Man O’ War, but it does not noticeably restrict the central meaning of the sentence if it is omitted.]

(b) Queen Elizabeth II, *graciously visiting the countries under her dominion*, became a symbol of unification to her widespread peoples. [The reader knows who the Queen is without the extra information given by the phrase.]

(3) *Appositives.* An appositive (literally, “placed by”) refers to a term or expression set beside another and having the same grammatical function. If the appositive is not necessary to identify the other term, commas are used:

(a) I was born in Jasper, *a little quarry-town in Southwestern Minnesota*. [In the sentence, the writer considers the whole italicized phrase in apposition to *Jasper*; by placing a comma after *quarry-town*, the writer would announce that only *a little quarry-town* is the appositive—which would give a slightly different emphasis.]

(b) Dr. Jenkins, *our family physician*, was recently

elected State Doctor-of-the-Year. [The reader knows who Dr. Jenkins is without the appositive.]

**P7b Use commas to ease the reader's understanding.**

(1) *Introductory clauses.* Sometimes a subordinate clause at the beginning of a sentence ends with a verb which, at first reading, seems to have the subject of the next clause as its complement (predicate nominative or object):

(a) If Mary is my mother is. [A sentence like this, in the proper context, will have more meaning if it is punctuated thus: *If Mary is*, my mother is (going, too). Or re-write the sentence: If Mary promises to go, so will Mother.]

(b) After Joe plays the piano should be rolled off the stage. [By placing a comma after *plays*, the writer will help the reader. Or the sentence can better be re-written: After Joe plays the piano, the stage crew should roll it into the wings.]

(2) *Introductory phrases.* Like introductory clauses, introductory phrases, if not set off by commas, may seem to have their "complements" in the subjects of the next clause:

(a) The week after my wife had a collision at the same intersection. [A properly placed comma will clarify: *The week after*, my wife had a collision at the same intersection.]

(b) After a year of studying students welcome the summer vacation. [To aid the reader: *After a year of studying*, students . . .]

(3) *Introductory words.* At first reading, one may mistake an adverb at the beginning of a sentence for a preposition with the subject of the next clause as its object:

(a) Below our feet crunched the snow; above our bare heads welcomed the bright sun. [With commas properly placed: *Below*, our feet crunched the snow; *above*, our bare heads welcomed the bright sun.]

(b) Outside the car looked weather-beaten; inside it was spotless. [Better: *Outside*, the car looked weather-beaten; *inside*, it was spotless.]



**RHETORICAL USES.** In the following instances, most of the commas are optional—depending on the precise emphasis which the writer desires to transmit to his reader.

**P7c Use commas to separate co-ordinate structural elements of a sentence in order to imply equal emphasis.**

(1) *Two independent clauses.* An independent clause is the equivalent of a sentence. Two short independent clauses joined by a conjunction seldom require separation by commas for clarity, but commas may give special emphasis:

(a) I came *but* I didn't stay. [Optional: I came, *but* I didn't stay.]

(b) The wind howled *and* the rain poured *and* I moped. [Optional: The wind howled, *and* the rain poured, *and* I moped.]

Two long independent clauses may be more easily understood if the eye has the aid of a comma before the conjunction:

Some people questioned whether President Eisenhower's leadership was strong enough during his first year in office but the beginning of the second year saw a change. [If a comma inserted before *but* helps the reader, it should be used.]

(2) *Two or more adjectives.* A writer can strengthen the emphasis on each of the adjectives modifying a noun by separating them with commas:

I grew to hate the *long, cold, dreary* winter nights.

Often, only two adjectives can be effective without commas separating them:

I grew to hate the *long dreary* nights.

(3) *Two nouns joined by and.* A comma before the conjunction joining two nouns tends to emphasize the first noun:

Statehood will undoubtedly come soon for Hawaii, and Alaska. [In this sentence, *Alaska* seems to be an afterthought. If the writer wishes to give equal emphasis to both Alaska and Hawaii, he should omit the comma.]

Note: The writer usually desires equal emphasis on two nouns joined by *and*; in most cases, therefore, the comma is eliminated.

**P7d Use commas to set off introductory elements for special emphasis.**

(1) *Introductory clauses.* A comma at the end of a rather long introductory clause often acts as a sign for a pause; the pause may aid the reader in understanding the relationship between the two ideas:

(a) *Because the student had memorized "The Gettysburg Address" he assumed that he also understood what it meant. [If the writer wishes to emphasize the pause which more or less naturally falls after Address, he should insert a comma at that point.]*

(b) *After the Korean veterans returned college classes again took on an air of greater maturity. [A comma after returned will be of help to most readers.]*

(2) *Introductory phrases. Participial phrases* (participles are verbals, ending in *ing* in the present tense, used as adjectives) modifying the subject can be set off by commas:

(a) *Having read the required chapters, I decided to go to bed.*

(b) *Tired from eight innings of constant pressure, the pitcher finally walked four consecutive men to lose the game.*

An *absolute phrase* (one having no grammatical relationship with the remainder of the sentence) may also be set off by commas:

(a) *The game being over, we returned home.*

(b) *The car being out of gas, I walked.*

Introductory *prepositional phrases* usually are not set off by commas, unless they are non-restrictive (non-essential to the meaning):

(a) *In the first place, copying someone else's paper is against my principles; in the second place, I'm not sure that another person's paper would be equal to my standards.*

(b) *At night I can't sleep; in the morning I can.*



(c) *About a week ago* I had already concluded that I'd need to study through Christmas vacation.

(3) *Introductory words.* A comma after an introductory word tends to emphasize it; this may be desirable when the word acts as a *transition* between paragraphs or between sentences:

(a) *First, . . . Second, . . . Last, . . .*

(b) *Here,* I can see no reason for a comma; *there,* perhaps.

**P7e** Use commas to set off interrupting elements from the remainder of the sentence.

(1) *Parenthetical clauses and phrases.* A "large" break in the flow of the sentence may be set off with parentheses (), but a "small" break may be set off with commas:

(a) Anyone, *I suppose,* can learn to spell.

(b) To be normal, *whatever that is,* seems to be the goal of most young people.

(c) Singing high "C," *in spite of what she says,* is not easy.

(2) *Emphatic qualifiers.* Placing modifiers in an order unnatural to English idiom can give special emphasis, such as adjectives following the noun or adverbs out of their usual order; set them off with commas:

(a) The clouds, *yellow and threatening,* rolled out of the west. [Adjectives following the noun *clouds*.]

(b) The pony, *unfortunately,* had stepped into a badger hole. [Normal order: The pony had *unfortunately* stepped into a badger hole.]

(c) I had, *moreover,* caught measles on the last day of vacation. [Conjunctive adverbs, like *moreover, therefore, however,* are always more emphatic if they appear somewhere in the middle of a sentence, rather than only at the beginning: I, *moreover,* had caught measles . . . ; I had caught measles, *moreover,* on the last day . . .]

**P7f Use commas to set off contrasting elements for added emphasis.**

(1) I said that the assignment was the first three chapters, *not the last three*.

(2) No wonder you can't learn to float. *Instead of being relaxed*, you're stiff as an iron rod.

CONVENTIONAL USES. In most of the following instances, the comma, with only a few exceptions, is accepted by most writers as customary usage.

**P7g Use commas to separate words, phrases, or clauses in a series.**

This usage is a variation of that quoted under rhetorical uses of the comma: use commas to separate co-ordinate structural elements in a sentence.

(1) A football team has *four backs, two ends, two tackles, two guards*, and a *center*. [The series is composed of five combinations of an adjective and a noun. The comma before the *and* is optional; accepted modern practice is to eliminate it.]

(2) My little son's choice would be a dog that is *big, rough, shaggy*. [Adjectives in series; comma before the last adjective is necessary because of the absence of *and*.]

(3) He denied that he had called me a charlatan, that he had said I was an interloper, or that his opposition to me was personal. [A series of dependent clauses acting as nouns which are the object of *denied*.]

(4) I came, I saw, I conquered. [A series of independent clauses, equivalent to separate sentences. Semicolons or periods could equally well be used, but they tend to "slow down" the sentence. Some instructors and some handbooks will label this usage a "comma splice" or a "comma fault" and call it an error. Some will allow three sentences closely related in thought to be separated by commas, but not two—on the basis that two do not compose a series. Recognized writers, however, do use the comma although not consistently, to separate closely related sentences, whether two or three in number.]



**P7h** Use commas to set off nouns of address.

(1) *John*, please close the door. [The comma *follows* the noun of address when it appears at the beginning of a sentence.]

(2) Please, *John*, close the door. [When the noun of address appears *in the middle* of a sentence, commas appear on both sides.]

(3) Please close the door, *John*. [The comma appears *before* the noun of address when it ends a sentence.]

**P7i** Use commas to separate direct discourse from the exposition itself.

Direct discourse is the exact words which someone has used, usually in conversation, a speech, or a paper.

(1) "Of course," he explained carefully, "any fool would understand that I didn't mean that." [The words *he explained carefully* are part of the exposition, not the quotation, and are set off from the exact words the speaker used, "Of course . . . that."]

(2) He said that any fool ought to be able to understand that that wasn't what he meant. [In this sentence, there is no direct discourse, only exposition. The writer reports the *sense* of what the speaker said, not the *exact words*; therefore no comma is used—and no quotation marks.]

**P7j** Use commas to separate city and state, or street and city, in addresses; to separate day and year in dates.

(1) I was born *March 27, 1915*. [A form used in the American Armed Services is, I was born *27 March 1915*. Note the absence of commas in this form. But: I was married on *Sunday, 27 August 1939*. Or: I was married on *Sunday, August 27, 1939*.]

(2) Chicago, Illinois, [note both commas] is a leading lake port and railroad center.

(3) January 1, 1955, [note both commas] was an important date for me. [There is a growing tendency to omit the commas following the state (as in Sentence 2) and the year (as in Sentence 3).]

**P7k** Use commas following the salutation of friendly letters and the complimentary close of all letters.

(1) *Salutation*.

- (a) Dear Joe,
- (b) Dear Mrs. Smith,
- (2) *Complimentary close.*
  - (a) Sincerely,  
Joseph Brown
  - (b) Yours truly,  
Adeline Moore
  - (c) Very truly yours,  
William L. Ingonbury

**P7I Use commas to point off thousands in large numbers.**

- (1) \$1,900,000
- (2) The Fieldhouse can seat 7,230 spectators.

**P7m Use commas to set off mild exclamations, *yes*, *no*, etc.**

- (1) Yes, thank you, I'll be happy to attend the dinner.
- (2) Well, if you think I should . . .
- (3) Oh, no, I could never consent to that.

**P7n Do not use commas where they are not needed.**

(1) *Identifying clauses.* Identifying clauses *restrict* (therefore called *restrictive*) the meaning of a sentence if they are omitted. An identifying clause is *essential* or necessary, in other words.

(a) The man *who was sitting next to the driver* has already left for the hospital but the man *who was driving* was uninjured. [Without the two italicized clauses, the identity of each of the two men would be unclear.]

(b) The driver, *who was uninjured*, is talking to the police officer. [In this sentence, one man only is clearly being talked about; the italicized clause is only added information—therefore the clause is set off with commas. The clause is a “commenting” clause, not an “identifying” one.]

(2) *Close appositives.* An appositive is a term or expression set beside another and has the same grammatical function.

(a) My sister Carrie gave me this book on my birthday. [Carrie is in apposition to *sister*, but *Carrie* functions like an



identifying clause: it helps to identify *sister* (that is, I also have a sister Mamie); therefore, the two are not separated by commas.]

(b) His dog Bowser is a Great Dane. [Commas are optional, depending on whether the context makes *Bowser* a "close" appositive or not. The same, of course, holds true in Sentence (a).]

(3) *Between subject and verb.* Rhetorically, a writer often senses a pause between subject and verb; conventionally, however, a comma to denote this pause is not used.

*Wrong:* That he was not going to be named All-American, became apparent by mid-season. [Strike out the comma.]

(4) *Between verb and complement.* Rhetorically, a writer may sense a pause after a verb, especially when the complement is a series; conventionally, however, a comma to denote this pause is not used.

*Wrong:* My biggest troubles in writing are, spelling, using commas, and paragraphing. [Strike out the comma following *are*.]

(5) *Between author and title in quotation marks, etc.* Quotation marks around the title of a short story or a poem, for example, do not enclose direct discourse.

*Wrong:* Have you read William Saroyan's, "The Daring Young Man on the Flying Trapeze"? [Strike out the comma.]

*Wrong:* The government of the United States of America is, "by the people and for the people." [Strike out the comma.]

(6) *Between two sentences not closely related.* Rhetorically, a comma may separate two sentences so closely related that the writer wishes to give the effect of running them together to emphasize their close relationship. Conventionally, a period separates two sentences not closely related.

*Wrong?:* The USS *Smartt* was one of the first new destroyer escorts built during the war, I served on her.

*Right?:* "Let me go, I don't like you, let me go, let me go!" the child screamed insistently.

[Note: Some instructors will not approve the use of the

comma in the first sentence; most instructors will approve the use of the comma in the second.]

## **R      USING THE LIBRARY AND RESEARCH TECHNIQUES**

If students and faculty compose the most important human element in college, the library probably is the most important physical element. Knowing how to use the library efficiently will save hours in the search for material required for term papers and reports. Knowing how to use other techniques of research will save hours in the preparation and organization of material. These techniques, described below, have been proved by much use. They are efficient. Most of the shortcuts that work have already been taken. Give the system a fair trial by following each of its steps.

### **R1      Select and limit your subject.**

(1) Decide on your main purpose.

See Chapter III, Section 1.

(2) Limit your subject.

See Chapter III, Section 2, **The Subject Must Be Limited.**

### **SUGGESTIVE TOPICS FOR RESEARCH PROBLEMS**

#### **A R T**

##### *Expository*

Who likes modern art?

Grandma Moses and primitivism

A dream home

Diego Rivera and his controversy with Rockefeller

##### *Argumentative*

Should artists try to teach a lesson in their works?

Should the federal government subsidize artists?

Should more projects like the Rushmore Memorial be encouraged?



## EDUCATION

*Expository*

What is progressive education?  
 Discrimination in college fraternities  
 The effect of TV on schools  
 The McGuffey Readers

*Argumentative*

Should our student government be revised?  
 Should physical education be required in all four years of college?  
 Should textbooks be censored?

## HISTORY

*Expository*

Recent developments in printing  
 Causes of American entry into World War II  
 Alexander the Great  
 Defeat of the Spanish Armada  
 Free speech in America

*Argumentative*

Could Hitler have defeated England after Dunkerque?  
 Is Soviet Russia following Marx?  
 Should the United States have passed the Yalu River during the Korean War?

## LITERATURE

*Expository*

Robert Frost's "dialogues"  
 Ring Lardner and Mark Twain as humorists  
 The effect of Ibsen on modern drama  
 O'Neill's "sea" plays

*Argumentative*

Should the federal government offer prizes for literary achievement?

Of what value are the Pulitzer prizes in literature?  
Did William Faulkner deserve the Nobel prize?

## MUSIC

### *Expository*

What is progressive jazz?  
Music in motion pictures  
Music and industry  
Famous music and the tides of history

### *Argumentative*

Should the federal government support a national symphony? a national opera company? a national dancing troupe?  
Can music tell a story?  
Should jazz be taken seriously?  
Should foreign operas be sung in English?

## SCIENCE AND ENGINEERING

### *Expository*

Bridges and art  
Possibilities of space travel  
What makes frequency modulation static-free?  
What causes birds to migrate?  
How the electric eye works

### *Argumentative*

Do flying saucers exist?  
Can cancer be cured?  
Is long-range weather-forecasting possible?  
Can animals see colors?

## SOCIAL SCIENCES AND ECONOMICS

### *Expository*

The voting record of my senator  
Women and careers  
Minority groups in America  
American military aid to Pakistan



*Argumentative*

- Should the United States withdraw from the United Nations?
- Should atomic warfare be outlawed?
- Should married women have careers?
- Can depressions be forecast?

## PHILOSOPHY AND PSYCHOLOGY

*Expository*

- Modern treatment of "shell shock"
- What is Gestalt psychology?
- Psychoanalysis
- The borderline between sanity and insanity

*Argumentative*

- Is mental telepathy possible?
- Can animals think?
- Should all colleges offer free career-counseling service?

## RELIGION

*Expository*

- The Anglican Church in colonial America
- The Puritans in New England
- Billy Sunday
- Religion in Southern California

*Argumentative*

- Are Americans growing more religious?
- Should all colleges offer elective courses in religion?
- Should industry help support church-related colleges?

## SPORTS

*Expository*

- TV "rassling" and collegiate wrestling
- TV boxing champions
- How to become an all-American
- Famous "come-backs"

*Argumentative*

Should the basketball hoop be raised to twelve feet?

Does the platoon system assure better football?

Is major league baseball a business or a sport?

**R2**    **Compile a working bibliography.**

A *working* bibliography is a list of titles of works which you think will contain material that you can use. Some of the titles you will never investigate. Other titles you will add as your research continues. How many titles a working bibliography may contain depends on your knowledge of the subject, the kind of subject, and the supply of material which your library contains on the subject. For the average freshman research theme of about 2000 words, a minimum working bibliography will contain forty or fifty titles, of which, probably, no more than fifteen or twenty will actually be used in the completed paper or report.

*Bibliography Cards.* In compiling your working bibliography, place one title on a card (3" x 5"). The card is for your own use, so adopt a form that you like best. No matter what form you adopt for entering information on the card, you will want a *complete* entry: (1) author, (2) title, (3) publication data—name and address of publisher, date, page references. Since final bibliographic lists are compiled in order of author's surname, an efficient form to follow is a listing of information on separate lines in the order suggested above.

**R2a**    (a) *A bibliography card for a book.* Information to be entered: author, title of book, publication data (place: publisher, date), library call number.

Sample:    Center, Stella S.  
               *The Art of Book Reading*  
               New York: Scribner's, 1952  
               612.52  
               C82



**R2b** (b) *A bibliography card for a magazine article.* Information to be entered: author, title of article, publication data (title of magazine, volume number and date), pages covered by article.

Sample: Jackson, Allen  
 "Rugby Is a Better Game"  
*The Atlantic*, Vol. 190 (Nov 1952), pp. 69-72.

**R2c** (c) *A bibliography card for an encyclopedia.* Information to be entered: author (usually to be found at end of article), title of article, title of encyclopedia, edition (or copyright date), volume number, pages covered by article.

Sample: Steward, Samuel M.  
 "Semantics"  
*The World Book Encyclopedia* (1952)  
 Vol. 15, p. 7331.

**R2d** (d) *A bibliography card for government bulletins.* Information to be entered: author (usually found on first page), title, publication data (title of series and bulletin number, department, date), pages.

Sample: Miller, T. A. H.  
 "Use of Concrete on the Farm"  
*Farmers' Bulletin No. 1772*  
 U. S. Dept. of Agric., 1944, pp. 1-62.

**R2e** (e) *A bibliography card for pamphlets.* Information to be entered: author, title, publication data (name of organization, date), pages.

Sample: Allport, Gordon W.  
*ABC's of Scapegoating*  
 Anti-Defamation League of B'nai B'rith,  
 1948, pp. 1-56.

**R3** Use available reference guides, indexes, and catalogs to compile working bibliography.

Besterman's *A World Bibliography of Bibliographies*—useful for advanced students, particularly graduate students. Should be examined by freshmen for value in suggesting wealth of printed matter available in the world.

Brown's *The Library Key*—review of library techniques and description of useful reference works.

Mudge's *Guide to Reference Books*—useful to freshmen as an exhaustive list of reference works, with helpful descriptions.

**R3a** GENERAL PERIODICAL INDEXES

*New York Times Index*—monthly and annual index of the *Times*. Subject index that serves as guide to other daily newspapers which are likely to publish similar stories about the same time. Since 1913.

*International Index to Periodicals*—author and subject index to articles in scholarly journals, especially good for foreign languages like French and German. Since 1907.

*Poole's Index to Periodical Literature*—subject index for American and English magazines of a general nature. Covers 1802-1906.

*Readers' Guide to Periodical Literature*—monthly, annual, and permanent volumes. Author, title, and subject index to magazines of less scholarly nature than *International Index*. Since 1900.

**R3b** SPECIAL PERIODICAL INDEXES

*Agricultural Index*, 1916—

*The Art Index*, 1929—

*Dramatic Index*, 1909—

*The Education Index*, 1929—

*Engineering Index*, 1892-1906

*Engineering Index Annual*, 1906—

*Industrial Arts Index*, 1913—



*Index to Legal Periodicals*, 1908—

*Index Medicus*, 1879-1926

*Quarterly Cumulative Index Medicus*, 1927—

*Public Affairs Information Service*, 1915—

### R3c

## THE CARD CATALOG OF BOOKS

The card catalog is an index to all of the books which a library contains. Non-fiction books are listed at least three times: (1) on a card alphabetized by the author's surname, (2) on a card alphabetized by the title, (3) on a card alphabetized by the subject of the book. For example, George Thomas Stafford's *Preventive and Corrective Physical Education* would be indexed on four cards: (1) one card would be found in an "S" tray, alphabetized under "Stafford"; (2) one card would be found in a "P" tray, alphabetized under "Preventive"; (3) one card would be found in a "G" tray, alphabetized under "Gymnastics, Medical"; (4) one card would be found in a "P" tray, alphabetized under "Physical Education and Training." Fiction books are usually listed only twice: under the title and under the author's surname.

Here is a typical "author card" for a non-fiction book:

809.02

C399f Chaytor, Henry John, 1871—

From script to print; an introduction to medieval literature, by H. J. Chaytor ... Cambridge [Eng.] The University press, 1945.

vii, 156 p. 22½".

Bibliographical foot-notes.

1. Literature, Medieval—Hist. & crit.	1. Title.	A 45—3275
Harvard univ. Library for Library of Congress	PN671.C5 (45g5)†	809.02

The Author's Name Is First on an "Author" Card.

What information does the card give?

(1) "809.02—C399f" is the call number, which you will put on a "call slip" so that a librarian can find your book for you. You will generally find a supply of call slips near the card catalog; they will be self-explanatory.

(2) "Chaytor, Henry John, 1871—" is the name of the author, surname first. He was born in 1871 and was alive when the card was printed.

(3) "From script to print; . . . 1945" identifies the complete title, the author's name as it appears on the title page, the place of publication, the publisher, and the date of publication.

(4) "vii, 156 p. 22½cm." indicates that there are seven pages numbered by Roman numerals and 156 pages numbered by Arabic; the book is 22½ centimeters high. "Bibliographical foot-notes" is self-explanatory.

(5) The material at the bottom of the card is information which the librarians use.

Except for the first line, a "title card" is exactly the same as an "author card":

809.02      **From script to print.**  
C399f      **Chaytor, Henry John, 1871—**

From script to print; an introduction to medieval literature,  
by H. J. Chaytor ... Cambridge [Eng.] The University press,  
1945.

vii, 156 p. 22½cm.

Bibliographical foot-notes.

1. Literature, Medieval—Hist. & crit.	1. Title.
Harvard univ. Library for Library of Congress	PN671.C5 (45g5)†

A 45—3275

809.02

The Title Is First on a "Title" Card.



A "subject card" contains the same information, but the first line (the subject) is printed in red:

809.02 LITERATURE, MEDIEVAL - HISTORY AND CRITICISM  
 C399f Chaytor, Henry John, 1871-  
 From script to print; an introduction to medieval literature,  
 by H. J. Chaytor ... Cambridge [Eng.] The University press,  
 1945.  
 vii, 156 p. 22½".  
 Bibliographical foot-notes.

1. Literature, Medieval—Hist. & crit.	1. Title.	A 45—3275
Harvard univ. Library for Library of Congress	PN671.C5 [45g5]†	809.02

The Subject Is First on a "Subject" Card.

American libraries classify their books under one of two systems, that of the Library of Congress or that of Melvil Dewey, called the Dewey Decimal system. The books are grouped in shelves according to this classification. You will not need to know these systems in detail in order to find a book, unless you have access to "open shelves."

#### LIBRARY OF CONGRESS SYSTEM

- A General Works
- B Philosophy—Religion
- C History—Auxiliary Sciences
- D History and Topography (except America)
- E American History
- F American History
- G Geography—Anthropology
- H Social Sciences
- J Political Science

- K Law
- L Education
- M Music
- N Fine Arts
- P Language and Literature
- Q Science
- R Medicine
- S Agriculture
- T Technology
- U Military Science
- V Naval Science
- Z Bibliography and Library Science

#### DEWEY DECIMAL SYSTEM

- 000 General
- 100 Philosophy
- 200 Religion
- 300 Sociology
- 400 Philology
- 500 Natural Sciences
- 600 Useful Arts
- 700 Fine Arts
- 800 Literature
- 900 History

- R4** Use appropriate reference works in library reference section (1) to compile working bibliography and (2) to gather general information.

#### GENERAL ENCYCLOPEDIAS

Importance: Most generally useful of reference books in library to give broad overview of all subjects.

*Encyclopaedia Britannica*—continuously revised, exhaustive, authoritative (signed by initials of author, with index to initials in each volume), alphabetically arranged, contains bibliographies, illus-



trations, maps, figures, diagrams. Generally acceptable as reference for college papers and reports.

*Encyclopedia Americana*—continuously revised, exhaustive (but generally shorter articles than the *Britannica*), authoritative (signatures in full when author is identified), alphabetically arranged, contains bibliographies, illustrations, maps, etc. Generally acceptable as reference for college papers and reports.

*The World Book Encyclopedia*—frequently revised, exhaustive, authoritative (but on various levels from grade school through college: thus, the article on birds is written for fourth- or fifth-grade comprehension; articles signed with initials); contains bibliographies, many illustrations, graphs, diagrams, study guides and outlines. For college papers and reports, choose articles as references carefully: not so acceptable as the *Americana* or the *Britannica*.

### GENERAL ENCYCLOPEDIAS—DESK

Importance: for personal reference, easily accessible, brief accounts.

*Columbia Encyclopedia*—frequently revised, authoritative, concise.

*Lincoln Library of Essential Information*—authoritative, concise. Like *Columbia Encyclopedia*, contains only brief items.

### YEARBOOKS

*The Americana Annual*—yearly supplement to the *Americana*.

*The American Year Book*—scholarly articles arranged by headings like science and history.

*Britannica Book of the Year*—yearly supplement to the *Britannica*.

*The New International Year Book*—yearly supplement to the *New International Encyclopaedia*, which presently is not continuously revised as are the *Americana* and the *Britannica*.

*Statesman's Year-Book*—information classified by countries.

*The World Almanac and Book of Facts*—popular, low-priced, contains many tables on all fields and a historical summary of preceding year.

## UNABRIDGED DICTIONARIES

*New English Dictionary*—of special use for someone interested in the history of meanings of English words in the last 800 years: derivations, meanings, spellings of words through the years illustrated in quotations. Also known as the *Oxford English Dictionary*, the *NED*, and the *OED*.

*Webster's New International Dictionary*—generally considered the authority on up-to-date usage in spelling, meaning, pronunciation, etc.

## GENERAL DICTIONARIES OF BIOGRAPHY

*Dictionary of American Biography*—authoritative biographies of people important to the development of the United States. Referred to as the *DAB*.

*Dictionary of National Biography*—prototype of the *DAB*, with authoritative biographies of important people of British Empire who are dead. Referred to as the *DNB*.

*Who's Who*—short biographies of famous living Englishmen. Annual, since 1849.

*Who's Who in America*—short biographies of famous living Americans. Every two years, since 1899.

## SPECIAL DICTIONARIES OF BIOGRAPHY

Fielding's *Dictionary of American Painters, Sculptors and Engravers*

Kunitz and Haycraft's *American Authors, 1600-1900*

Kunitz and Haycraft's *British Authors of the Nineteenth Century*

Kunitz and Haycraft's *Twentieth Century Authors*

Millett's *Contemporary American Authors*

*Who's Who*: in various fields, like art, education, music



## SPECIAL ENCYCLOPEDIAS

*Art*

Adeline's *Art Dictionary*  
 Harper's *Encyclopedia of Art*

*Education*

*A Guide to American Colleges and Universities*  
 Monroe's *Encyclopedia of Educational Research*

*History*

*Cambridge Ancient History*  
*Cambridge Medieval History*  
*Cambridge Modern History*  
*Dictionary of American History*  
 Keller's *Dictionary of Dates*  
 Langer's *An Encyclopedia of World History*

*Literature*

Bartlett's *Familiar Quotations*  
*Cambridge History of American Literature*  
*Cambridge History of English Literature*  
 Gayley's *Classic Myths in English Literature and Art*  
 Hamilton's *Mythology*  
 Harper's *Dictionary of Classical Literature and Antiquities*

*Music*

Grove's *Dictionary of Music and Musicians*  
*Harvard Dictionary of Music*  
*Oxford History of Music*

*Science and Engineering*

*Condensed Encyclopedia of Engineering*  
 Glazebrook's *Dictionary of Applied Physics*  
 Sarton's *Introduction to the History of Science*  
*Van Nostrand's Chemical Annual*  
*Van Nostrand's Scientific Encyclopedia*

*Social Sciences and Economics*

Bailey's *Cyclopedia of American Agriculture*

Fairchild's *Dictionary of Sociology*

Munn's *Encyclopedia of Banking and Finance*

*Political Handbook of the World*

Seligman and Johnson's *Encyclopaedia of the Social Sciences*

*Social Science Abstracts*

*Philosophy and Psychology*

Baldwin's *Dictionary of Philosophy and Psychology*

Harriman's *The Encyclopedia of Psychology*

Warren's *Dictionary of Psychology*

*Religion*

Canney's *Encyclopedia of Religions*

*The Catholic Encyclopedia*

Hastings' *Encyclopedia of Religion and Ethics*

*The Jewish Encyclopedia*

**R5** Make a working outline of questions to guide your search for material and to aid your analysis. Keep adding questions suggested by your reading and thinking.

See Chapter V, for analysis in preparation for exposition.

See Chapter VII, Sections 1 and 2, for analysis in preparation for argument.

**R6** Take notes on cards, not in loose-leaf notebook.

(1) Put only one topic or one idea on a card. Use 3" x 5" or 4" x 6" cards.

(2) Each card should contain—

a. A topic heading, to act as a clue to the contents of the card.

b. The source, to identify quickly where the contents came from.

c. Page reference, to ease the task of making footnotes when you write your paper.

d. Notes and comments.



(3) Write notes in your own words. Use phrases and fragments of sentences to shorten note-taking time. See also L9, L10, L11, L12.

(4) Put phrases and sentences directly quoted from your source in quotation marks.

(5) Put brackets around your comments about, and reactions to, what the author says.

#### SAMPLE PARAGRAPH FROM A SOURCE

—Norman Lewis, *How to Read Better and Faster*. New York: Crowell, 1951, p. 8.

Reports from college reading clinics underline two facts:

1. The average person reads unnecessarily slowly and inefficiently.
2. After a comparatively short period of intensive training, such a reader can add considerably to his speed, can improve his comprehension, and can increase his over-all efficiency.

You are now starting on such a course of intensive training. This book is both your classroom and your teacher. And for your first assignment you will be asked to make an analysis of your present reading speed and comprehension.

#### SAMPLE NOTECARD ON ABOVE PARAGRAPH

*Topic:* Two facts about average reader  
*Source:* 6-Lewis, How to  
*Page* p. 8-(1) reads too slowly and ineffectively;  
 & (2) can improve rate, comprehension, "over-all  
*Notes* efficiency" by intensive training.

On this sample notecard, the *topic heading* is specific: in referring to the card, you need not re-read the whole card to gain an idea of its contents. The *source* is identified in a private code: the "6" refers to the number assigned arbitrarily to the working bibliography card which contains the full bibliographic information necessary for making a footnote; the "Lewis" refers to the author; the "How to" is an abbreviated version of the title (sometimes you will read several works by the same author; an abbreviated title will aid you to recall

the bias of this work, perhaps, or its central theme, etc.) The *page reference* is exact: if you wish to refer a second time to your source for further clarification, you can go to the exact page without hesitation; when you come to making footnote entries or a final bibliography, you have all the required information on the notecard and the bibliography card. The *notes* are in telegraphic style to save time but are not too cryptic to be understood later when you are writing your paper or preparing your oral report.

### **R7    Make a tentative final outline to guide your actual composition.**

This outline will be a version of your working outline prepared to guide your search for material. As you compose your paper or your oral report, you may find it strategic to re-organize your outline. Almost any lengthy composition is likely to go through changes as the speaker gains new insights. Do not follow an outline too rigidly. Do not work without any outline.

See Chapter IV, for expository outlines.

See Chapter VII, Section 3, for argumentative outlines.

### **R8    Separate your notecards into piles corresponding to the divisions of your tentative final outline.**

For a paper of about two thousand words or for an oral report of about ten minutes, your outline will probably contain from three to six main divisions. You will probably have accumulated as many as 150 notecards from ten to twenty different publications. Divide this collection of cards into as many main divisions as you think your final composition will have. Place those cards that do not apply to any one of the divisions in a "discard" pile. The "discards" will probably equal at least one-fourth of all the cards you have collected, and may equal as much as one-half of all the notes you have taken. These discards are not wasted effort: they represent your fund of extra information. If you use all of the cards on which you have taken notes, you are probably "scraping bottom"; you do not have enough reserve. You are likely to write or to talk yourself "dry."

After separating your cards into the main divisions of your



tentative final outline, divide each large pile into smaller ones corresponding to the sub-divisions of your outline.

**R9 Arrange your notecards in a sequence corresponding to that of your outline and prepare your first draft.**

Following your outline and your notecards, prepare as rapidly as you can a first, rough draft. Double- or triple-space your writing so that you can easily insert revisions and corrections.

An oral report based on research may contain (1) a written outline, (2) the actual report, (3) a written bibliography.

A paper based on research contains, as a minimum: (1) the paper, with notes, (2) bibliography. In addition, it may have (1) a title page, (2) a preface, (3) an outline or table of contents.

**R10 Use your notecards and bibliography cards to identify the source of your information.**

(a) *In oral reports*—you must give credit where credit is due, but in oral reports you usually need not give full bibliographic information. You may identify a source with a phrase or a clause: (1) “As Abraham Lincoln pointed out. . .” (2) “According to President Eisenhower in his last State of the Union message, . . .”

(b) *In a paper*—a source may be identified with or without footnotes. If you choose to identify your sources without footnotes, you must do so in the main body of your paper; this may tend to make the paper drag:

As David Lawrence has emphasized in the *U. S. News* (“Why Military Training Failed,” 14 March 1952, p. 96), the public must realize that, as long as world tension continues, the United States must provide large numbers of trained soldiers despite the growth of fantastic weapons.

Using footnotes, however, makes your paper flow more smoothly, because you set your notes either at the bottom of each page or at the end of the paper. Placing your notes *at the bottom of each page* eases the task of the reader: by merely glancing down, he can check the source:

. . . The draft age limits are approximately between seventeen and fifty, with a minimum of twenty-four months' service.<sup>5</sup> Furthermore, the Soviet Union has a total manpower of 13,000,000; that is, nearly 9,000,000 more than ours.<sup>6</sup> . . .

<sup>5</sup> "Question of UMT for the U. S.," *Congressional Digest*, Vol. 26, October 1947, p. 238.

<sup>6</sup> Department of the Army, *The Senior ROTC Manual*. Washington: U. S. Government, July 1950, p. 307.

Placing your notes *at the end of the paper* makes your task easier because you need not gauge the amount of space left on each page:

The Army Bill, introduced in 1945, called for a year's military training for all youths between the ages of eighteen and twenty-one, followed by six years in the reserve.<sup>19</sup> . . . the VFW Bill, however, divided the training into two six-month periods.<sup>20</sup> . . .

In the Truman Plan, trainees would receive a monthly wage of \$30. . . .<sup>21</sup> After their training period, they would be assigned to a reserve unit for 7¼ years.<sup>22</sup>

#### NOTES

<sup>19</sup> "Question of UMT for the U. S.," *op. cit.*, p. 231.

<sup>20</sup> *Ibid.*, p. 232.

<sup>21</sup> "UMT Setup: Who Goes First," *U. S. News*, Vol. 30, 29 June 1951, p. 15.

<sup>22</sup> *Ibid.*

In Note 19 the abbreviation *op. cit.* stands for *opere citato*, which means "in the work cited"; that is, the complete bibliographic information had been given before in this paper (in Note 5). In Note 20 the abbreviation *ibid.* stands for *ibidem*, which means "in the same place"; that is, the source for Note 20 is the same as that for Note 19, except for a different page. Similarly in Note 22, the source is exactly the same as that for Note 21, even to the same page.

#### **R11** Use a consistent form for footnotes.

There is no "correct" way, as opposed to a "wrong" way, for writing footnotes. Different handbooks and style sheets prefer different methods. Unless you already have established a footnote form, you can



easily follow the form suggested here. It is based on the following general sequence: author's name, title, publishing data, page reference.

(a) *For a book:*

<sup>1</sup> Ernest Earnest, *A Foreword to Literature*. New York: Appleton-Century-Crofts, 1945, pp. 5-6.

(b) *For a magazine article, author known:*

<sup>5</sup> Edward T. Cone, "The Creative Artist in the University," *The American Scholar*, Vol. 16, Spring 1947, p. 193.

(c) *For a magazine article, author unknown:*

<sup>18</sup> "Pigeon-holed Again," *Newsweek*, Vol. 39, 17 March 1952, p. 27.

(d) *For an article from an encyclopedia:*

<sup>26</sup> John L. Lavan, "Allergy." *The World Book Encyclopedia*, 1952, Vol. 1, p. 232.

(e) *For a government bulletin:*

<sup>28</sup> T. A. H. Miller, "Use of Concrete on the Farm." *Farmers' Bulletin No. 1772*, United States Department of Agriculture, 1944, p. 13.

## **R12 Add a bibliography to your paper.**

A bibliography contains all the sources used by you in preparing your paper. Every source cited in a footnote should be included in the bibliography.

## **R13 Arrange bibliographic entries alphabetically by surname of author.**

If the bibliography is long and complicated, the entries may be classified: books, periodicals, bulletins, letters, interviews, and the like. Below are excerpts of a bibliography attached to a paper on Universal Military Training; use it as a model (the complete bibliography contained twenty-four entries):

### BIBLIOGRAPHY

Bagley, W. C., "Sec. Knox's Proposal for Military Training," *School and Society*, Vol. 59, 29 January 1955, p. 70.

"Blueprint for UMT," *Newsweek*, Vol. 37, 11 June 1951, p. 27.

. . .

Forrestal, J., "UMT and Selective Service," *Vital Speeches*, Vol. 14, 1 April 1948, pp. 364-6.

. . .

Huidekoper, F. L., *The Military Unpreparedness of the U. S.* New York: Macmillan, 1915.

"Is UMT Militaristic?" *New Republic*, Vol. 126, 25 February 1952, p. 8.

Kearney, B. W., "UMT or the Alternative," *Congressional Record*, Vol. 98: 59, 8 April 1952, pp. 2291-2.

## RC READING: COMPREHENSION

### RC1 Read for thoughts and ideas.

Avoid reading *words*—or letters. Especially is this good advice when the material you are reading is familiar or easy. Do not pronounce each word to yourself, or you will not be able to read silently any faster than you can read aloud—that is, probably not over two hundred words a minute. You should aim for three hundred words a minute as a minimum rate for material on the level of *Reader's Digest*. Poor readers often feel that they must be missing something unless every word and letter receives equal emphasis; try, as a substitute, reading for the sweep of ideas.

Forget the mechanics of reading: eye span, fixations, fixation pauses, lip-reading, regression. Put your mind to getting the ideas—as rapidly as you can. If you miss a phrase or a word, keep on to get the *main* idea. If you consistently get Question 10 correct in the comprehension tests connected with parts of this book, you are probably reading adequately for ideas.

See Chapter III, Section 2.

See Chapter IV, Section 2.

See Chapters V, VI, VII, VIII.



## **RC2 Read critically.**

Many of the techniques that apply to critical, alert listening also apply to critical reading: See especially L1, L2, L3, L4, L9, L10, L11, L12.

## **RC3 Concentrate.**

By forcing yourself to read faster you will naturally concentrate better. The noise your roommate makes while he is typing a report is no excuse for not being able to concentrate on your reading. Normally intelligent people can learn to concentrate through such distractions—as long as they do not allow themselves to become annoyed by the distractions. By reading challenging material you will have to concentrate better. You should feel a conscious stimulus in reading in a concentrated fashion.

See Chapter I, Section 5.

## **RC4 Read challenging material.**

If you read *True Confessions* all of the time, you cannot expect to learn to understand more difficult material. Each day try to read some material “above your head.” Ask your instructor, for instance, for the name of a novel which may be too “deep” for you at your present stage of reading development. Among the magazines, for example, how familiar are you with *The Atlantic* or *Harper's* or *Scientific American* or *Fortune*?

## **RC5 Read a great deal.**

Poor readers generally complain that they do not have time to read, that by the time they have read their “required” assignments they have no more time for leisure-time reading. Good readers read to fill their leisure time, to fulfill their curiosity. All the time they are accumulating a fund of knowledge to which they can relate new knowledge gained by further reading, etc. Simultaneously they pick up the desirable skills that make reading a delight rather than a drudgery.

## **RC6 Apply the “ORTACS” method, or any other workable system, to a reading assignment.**

“ORTACS” is merely a coined word to refer to a systematic approach to a reading assignment for a college class:

O—*Outline* the main ideas of the assignment by giving it a rapid preview. This outline may be actually written down or may act as a mental check. Note particularly boldface and italicized headings and subheadings.

R—*Relate* the sub-ideas to the main ideas by reading the assignment without stopping. Constantly remind yourself how each minor idea fits into the larger framework which you detected in your preliminary outline.

T—*Test* yourself by phrasing appropriate questions that the assignment answered. If you cannot phrase these questions, you do not adequately understand what you have read: re-read; that is, repeat the "R" step in this sequence.

A—*Answer* your own questions by reciting to yourself. Go into as much detail as possible. Do not be satisfied with such answers as, "Oh, I know the answer to that question. Let's go on to the next."

C—*Check* your answers against the text.

S—*Skim* over the entire assignment before going to class.



## READING COMPREHENSION TESTS

### TEST FOR EXERCISE 1

1. According to the discussion in this book, "good" English is that which (a) is used by educated people. (b) is used by people who speak correctly. (c) is called "high-brow." (d) is acceptable to the audience for which it is meant. (e) is colorful and imaginative and substandard. ( )

2. The number of vocabularies that normal people have correspond to (a) the four basic skills of communication. (b) the number of words in the dictionary. (c) the standards for good English. (d) the words people can pronounce. (e) the different audiences they talk to. ( )

3. One's "active" vocabulary is made up of words used in his (a) writing (b) talking (c) writing and talking (d) reading and listening (e) writing and reading. ( )

4. Which one of the following is an example of low-brow use of English? (a) the Blitz (b) It's me. (c) Whom are you thinking of? (d) Who are you thinking of? (e) Them's the ones I am thinking of. ( )

5. *Collier's* and *The Saturday Evening Post* are examples of usage (a) consistently on the low-brow level. (b) on the middle-brow level. (c) on a highly formal level. (d) that college-educated people do not follow. (e) of oral English. ( )

6. Which is the best description of middle-brow English? (a) substandard. (b) oral. (c) formal and literary. (d) unacceptable. (e) informal and colloquial. ( )

7. Slang is used (a) on the low-brow level. (b) on the middle-brow level. (c) in low-brow talk. (d) in novels. (e) in all of the preceding. ( )

8. If one had the task of composing the ritual for a fraternity initiation, he would be likely to avoid (a) slang. (b) cant. (c) argot. (d) writing as he talks. (e) all of the preceding. ( )

9. The best topic headings to suggest the main ideas of this section

are (a) vocabularies and good English. (b) using vocabularies and size of vocabularies. (c) normal people and good English. (d) good English and bad English. (e) words and proper places. ( )

10. Which of the following sentences best condenses the main idea of this section? (a) Good English is that which is used by educated people. (b) Good English is that which is acceptable to both the speaker and the audience. (c) Good English and the size of one's writing and reading vocabularies are identical. (d) Slang is not good English. (e) The most important skill in communication is using good English. ( )

### TEST FOR EXERCISE 2

1. Which one of the following is true? (a) Talking and writing are similar. (b) Talking and writing are identical. (c) Today the only way to make a record of oral words is by writing or printing. (d) We always write the way we talk. (e) We always talk the way we write. ( )

2. Which one is a common aim of writers and talkers? (a) Correct spelling. (b) Correct pronunciation. (c) Successfully completing communication. (d) A permanent record of communication. (e) A colloquial style. ( )

3. Which one of the following is a special problem for the talker, but not for the writer? (a) The aim of completing communication successfully. (b) Analyzing the audience. (c) Using words. (d) Acknowledging an introduction. (e) All of the preceding. ( )

4. A talker generally sees his audience face to face. This condition means that he (a) must be able to adjust quickly to his audience. (b) must be flexible in the way he chooses to start his speech. (c) can see whether or not he has gained his audience's attention. (d) Neither a, b, or c. (e) All of a, b, and c. ( )

5. "Common ground" refers to (a) the ease with which talkers can begin a speech. (b) the danger of insulting the intelligence of one's audience. (c) giving directions. (d) the basic knowledge which both the speaker and his audience possess. (e) the technical terms or special words used in discourse. ( )



6. The two drawings of surface and high-altitude winds were used to illustrate that (a) neither the writer nor the talker have special advantages in using visual aids. (b) the talker has special advantages in using visual aids. (c) the writer has special advantages in using visual aids. (d) Charts and diagrams cannot be used in formal communication. (e) the difficulties of using visual aids should convince the writer that he should not use diagrams. ( )

7. The advantage of the talker over the writer in using visual aids is that the talker may (a) talk and point to parts of a diagram simultaneously; a writer cannot. (b) label the parts of a diagram and need not refer to it directly; a writer cannot. (c) illustrate abstract ideas with concrete charts and diagrams; a writer cannot. (d) use a completed diagram and refer to it as necessary; a writer cannot. (e) regard the use of a blackboard as an exercise; a writer cannot. ( )

8. If a teacher gives a test at the *beginning* of a course, he is trying to (a) use visual aids. (b) attain common ground. (c) gain the attention of his students. (d) attain common ground and gain attention. (e) none of the preceding. ( )

9. Which of the following best describes the main ideas contained in this section? (a) The influence of audiences in the speaker's solving of certain problems of both talking and writing. (b) Writing vs. talking. (c) Gaining attention as a problem common to both talking and writing. (d) Using visual aids in talking and writing. (e) Audiences require uncommon speakers. ( )

10. The central idea of this section is, (a) A writer should capitalize on his difficulties. (b) Only talkers can analyze their audiences. (c) Because talkers have their audience directly before them, they have certain advantages that writers do not have. (d) A talker has certain advantages over a writer in using a diagram. (e) A writer has no problems in common with a talker. ( )

### TEST FOR EXERCISE 3

1. Which one of the following series contains the *correct order of steps* for an experience? (a) organismic reaction, transmission to

central nervous system, sense stimulation. (b) Transmission to central nervous system, sense stimulation, organismic reaction. (c) Sense stimulation, organismic reaction, transmission to central nervous system. (d) Transmission to central nervous system, organismic reaction, sense stimulation. (e) Sense stimulation, transmission to central nervous system, organismic reaction. ( )

2. Which one of the following would *not* be included in the definition of experience? (a) a person. (b) an object. (c) an occurrence. (d) communication. (e) the subject's five senses. ( )

3. If different people participate in an event, (a) their experiences will differ. (b) their communication about the event will differ. (c) one of them will be deficient in one of his senses. (d) both *a* and *b* will apply. (e) both *b* and *c* will apply. ( )

4. Which of the following is an example of the varying nervous systems of different people? (a) Night-blindness. (b) Color-blindness. (c) Tone-deafness. (d) Taste-perception. (e) All of the preceding. ( )

5. In order to learn how to communicate with words Helen Keller first had to learn (a) how to have experiences. (b) how to touch and taste objects. (c) that words could stand for objects. (d) to see a cat. (e) that water comes from a pump. ( )

6. In order to arrive at objectivity, one must learn (a) to overcome his prejudices. (b) to keep all of his senses functioning. (c) to select a proper location to observe an event. (d) to occupy a position at a given time. (e) to communicate. ( )

7. In the stages of an experience, an occurrence takes place simultaneously with (a) a person's organismic reaction. (b) a person's sense stimulation. (c) the transmission of a message to the central nervous system. (d) the use of words to describe it. (e) communication about the experience. ( )

8. For the most reliable account of a controversial foul in a basketball game between Siwash College and Bohunk College, one should ask (a) the coach of the Siwash team. (b) one of the Siwash players involved in the foul. (c) the referee who called the foul. (d) a news-



paper reporter who sat in the balcony overlooking the whole floor. (e) a spectator who sat less than fifty feet from the foul. ( )

9. The best topic headings for the main ideas in this section are (a) "Complexity" and "Communication." (b) "Where communication begins" and "The variability of experiences." (c) The "Subject" and the "Object." (d) "People" and "Experience." (e) "Sense-stimulation" and "Nervous systems." ( )

10. Which one of the following questions best suggests the main idea of this selection? (a) What makes communication such a complex process? (b) Where does communication start? (c) What is experience? (d) Why do some people tell lies when they describe an experience? (e) How can everyone learn how to over-simplify communication? ( )

#### TEST FOR EXERCISE 4

1. Which one of the following applies only to an objective use of words? (a) Slanted. (b) Loaded. (c) Prejudiced. (d) Unconscious. (e) Factual. ( )

2. Which of the following is the best advice about using specific and general words? (a) Do not use general words. (b) Be as specific as your context requires. (c) Do not use specific words. (d) Be as general as your audience will allow. (e) The proportion between general and specific words should be fifty-fifty. ( )

3. Which one of the following do abstract words denote? (a) Real objects. (b) Actual objects. (c) Qualitative relationships. (d) Quantitative relationships. (e) Sensuous perception. ( )

4. Which one of the following applies to figurative use of words? (a) Accepted interpretation. (b) Dictionary meaning. (c) Usual meaning. (d) Implied comparison. (e) Literal interpretation. ( )

5. Which is the most accurate statement about figurative language? (a) Figures of speech are based on comparisons or common relationships. (b) Figures of speech are called similes. (c) Figures of speech contain straightforward meanings. (d) Figures of speech should not be used in practical discourse. (e) Figures of speech are poetic. ( )

6. The sentence *As I looked up at him, I knew he could be only a*

*little under twenty-one feet tall* contains (a) a simile. (b) hyperbole. (c) metonymy. (d) synecdoche. (e) personification. ( )

7. Which one of the following is the true statement about using words? (a) Human activity requires the use of abstract words. (b) No normal human being can eliminate subjective words from his vocabulary. (c) In an average day of talking everybody will unconsciously use figurative language. (d) The license number of a car is equivalent to a specific word. (e) All of the preceding are true. ( )

8. Which term of the following is the most specific? (a) Lyle Smith of Mansfield, Ohio. (b) Human being. (c) Resident of Mansfield, Ohio. (d) Lyle Smith. (e) Texaco sales representative. ( )

9. The number of main divisions this section contains is (a) one. (b) two. (c) three. (d) four. (e) five. ( )

10. Which is the best statement of the central idea of this section? (a) Educated people are careful to use words with the correct meaning. (b) The correct meaning of a word can be found in a dictionary. (c) Knowing what words mean consists in knowing what things words represent and how. (d) Most advertising is slanted. (e) There are two kinds of context, verbal and experiential. ( )

### TEST FOR EXERCISE 5

1. One of the following does not apply to exposition. Which one does not? (a) Argumentative utterances. (b) Truthful utterances. (c) Accurate statements. (d) Reports. (e) Verifiability. ( )

2. Statements are comparatively easy to verify if (a) they are objective. (b) they are subjective. (c) the object is convenient so that the statement can be checked against it. (d) *a* and *c* apply. (e) *b* and *c* apply. ( )

3. Through exposition people can (a) transfer knowledge from one to another. (b) make words mean what they are supposed to. (c) tell only the truth about objects. (d) argue about policies. (e) verify ideas. ( )

4. The object of argument is to get the audience to (a) act. (b) believe the way the speaker believes. (c) act and to believe the way the speaker believes. (d) verify its thoughts. (e) reject a proposal. ( )



5. Hypotheses are similar to statements but hypotheses (a) cannot be verified. (b) are more difficult to verify. (c) have no evidence in existence for their proof. (d) have wider acceptance amongst scientists. (e) are more subjective. ( )

6. Which is the most accurate statement about the aim of portrayal? (a) A portrayal must make an audience laugh. (b) Portrayal has the same aim as exposition and argument. (c) A portrayal is seldom true-to-life. (d) None of the preceding statements is accurate. (e) Statements *a*, *b*, and *c* are all accurate. ( )

7. Exposition, argument, and portrayal are (a) types of discourse for the special use of college-educated people. (b) most important in written form. (c) identical. (d) types of discourse which include all communication by words. (e) not used by people until after the eighth grade in school. ( )

8. Which one of the following is an expository statement? (a) Speed limits for cars should be the same in all of the states. (b) American automobile manufacturers make such a variety of cars that there is a car to satisfy everyone. (c) The word *car* has three letters, c-a-r. (d) Notre Dame, year in and year out, has the best football team in the nation. (e) Year in and year out, Notre Dame has one of the three best football teams in the nation. ( )

9. The number of main divisions in this section is (a) one. (b) two. (c) three. (d) four. (e) five. ( )

10. Which one is the best summary of the central ideas of this section? (a) Verifiability is the most important characteristic of exposition. (b) To understand the aims of communication one must understand the aims of various kinds of discourse. (c) It is easy to keep the aims of each piece of discourse separate. (d) Of the main types of discourse, portrayal is the most entertaining. (e) All communication has the same aim, to communicate. ( )

#### TEST FOR EXERCISE 6

1. In practical discourse, the first step toward clarifying purpose is (a) to select the specific purpose. (b) to limit the subject. (c) to select

a title. (d) to write the introduction. (e) to decide on the method of developing the topic. ( )

2. To limit a general subject so that it can be developed in a required number of words, one can narrow it according to (a) time and location. (b) general intention and number of objects. (c) time and general intention. (d) location and general intention and number of objects. (e) time and location and number of objects. ( )

3. Narrowing the topic "Causes of the American Revolution" to two causes would be accomplished by limiting according to (a) time. (b) location. (c) time and general intention. (d) number. (e) audience's interest. ( )

4. The author's purpose expressed explicitly in the title is commonest in one of the following types of discourse: (a) Exposition. (b) Argument. (c) Practical discourse. (d) In all of the preceding—*a*, *b*, and *c*. (e) In *a* and *b*. ( )

5. In practical discourse the audience can usually expect the purpose to be referred to explicitly in three places: (a) the introduction, the discussion, the conclusion. (b) the title, the introduction, the conclusion. (c) a general intention, the title, the conclusion. (d) the title, the specific purpose, summary. (e) the title, the conclusion, summary. ( )

6. The clearest introduction to practical discourse would show the speaker's (a) general intention. (b) specific purpose. (c) method of development. (d) All of the preceding. (e) None of the preceding. ( )

7. Which one of the following statements is most closely related to the information given in this section? (a) The preface of a book is like the conclusion of a theme or speech. (b) The preface of a book serves the same purpose as the introduction to a theme or speech. (c) The preface of a book acts as a restatement of the purpose in a theme or speech. (d) The preface of a book is not likely to convey any information that has any bearing on the main part of the book. (e) The preface to a book is sometimes called a foreword. ( )

8. Which one of the following titles is most likely to suggest an argumentative purpose? (a) *The Trouper*. (b) *The Violins of Saint-*



*Jacques*. (c) *We Need Private Schools*. (d) *Abe Lincoln, Country Lawyer*. (e) *America at Play*. ( )

9. The most important idea covered in this section is (a) "the conclusion." (b) "The discussion." (c) "explicit reference to purpose in practical discourse." (d) "implicit reference to purpose in description and narration." (e) "Titles." ( )

10. The main purpose of this section is (a) to explain that a subject must be limited. (b) to give advice on how to select good titles. (c) to teach how to use the *Readers' Guide to Periodical Literature*. (d) to give examples how to narrow a topic on war. (e) to explain how to clarify purpose. ( )

### TEST FOR EXERCISE 7

1. Consecutive discourse (a) usually requires less organization than conversation. (b) always requires less organization than conversation. (c) usually requires more organization than conversation. (d) never allows any digressions. (e) never requires more organization than conversation. ( )

2. Charles Lamb's "A Dissertation on Roast Pig" contains an example of (a) a comedian's monologue. (b) an intentional digression. (c) an apparent digression. (d) a safe digression. (e) a comedian's "story line." ( )

3. An example of the portrayal of digressions in consecutive discourse can be found in (a) Benchley's "The Treasurer's Report." (b) Browning's "My Last Duchess." (c) Shakespeare's *Macbeth*. (d) All of the preceding. (e) None of the preceding. ( )

4. Which one of the following is directly opposite to the idea of pertinent materials? (a) Relevance. (b) Sticking to the purpose. (c) Clear discourse. (d) Irrelevancy. (e) Consecutive discourse. ( )

5. The idea of proportion in discourse is most closely related to (a) emphasis. (b) pertinence. (c) relevance. (d) digression. (e) apparent digression. ( )

6. The length and detail of consecutive discourse is determined by (a) the speaker and the audience. (b) time or space available. (c) strict standards of rhetoric. (d) both *a* and *b*. (e) both *b* and *c*. ( )

7. Which of the following is the safest assumption to make about the relationship of proportion and irrelevant material? (a) Irrelevant material can be introduced into a speech without fear of destroying the proportion. (b) Any irrelevant material in a speech will change the proportion and thus the emphasis. (c) A talker who is sure of including only relevant material has no problem of proportion. (d) If a talk lasts the prescribed time, the talk must automatically assume right proportions. (e) There is no relation between relevance and proportion. ( )

8. The English playwright George Bernard Shaw wrote such long introductions that often they exceed the length of the play itself. (a) This is an example of poor proportion. (b) An introduction cannot exceed in length that which it introduces. (c) The proportion of length of introduction to length of play must be judged according to what the author wants to accomplish. (d) An introduction like this is a digression. (e) This is an example of properly balanced proportion. ( )

9. Which of the following are the best topic headings for the main parts of this section? (a) Relevance and Proportion. (b) Order and Safe Digressions. (c) Unclear Communication and Clear Communication. (d) Apparent Digressions and Intentional Digressions. (e) Consecutive Discourse and Order. ( )

10. The best statement about the purpose of this section is, (a) For the clearest communication the speaker should organize his materials according to an established pattern. (b) Organized discourse includes the idea of relevant materials presented proportionally. (c) Consecutive discourse by its very nature is organized. (d) Conversations should contain only pertinent materials. (e) Conversations are usually not organized. ( )

#### TEST FOR EXERCISE 8

1. Gaining attention (a) is best accomplished by asking a rhetorical question. (b) is a process of expressing one's personality. (c) is necessary in a talk but not in a paper. (d) is never a problem if a talker



forgets about his audience. (e) is different for every speech or paper written. ( )

2. Gaining attention may be affected (a) by general conditions which underlie the speaker's discourse. (b) by specific events which relate to his discourse. (c) by the knowledge and interest which the audience possesses. (d) by both *b* and *c*. (e) by *a*, *b*, and *c*. ( )

3. Starting a speech with a direct statement of purpose (a) is never an effective way of leading into a topic. (b) can be effective if the speaker is sure of his audience's interest. (c) is always an effective way of leading into a topic. (d) is undoubtedly superior to all other methods of gaining attention. (e) tells the audience that the topic is so important that they need not be enticed into listening. ( )

4. Which is the best assumption concerning the problem of gaining attention? (a) Any method of gaining attention should develop the speaker's purpose. (b) Of the common ways of gaining attention, the anecdote need not be related to the topic of the speaker's discourse. (c) Any discourse can be profitably opened with a joke. (d) A rhetorical question gains attention immediately and directly opens the topic for discussion; it should be used oftener. (e) The writer should depend on exclamation points, underscoring, and capital letters to help gain attention. ( )

5. The transition which obviously shows the closest relation to the speaker's purpose is (a) the special-duty connective. (b) the key word (or words) used in the introduction as headings for main divisions of the discourse. (c) the key word (or words) used in the discussion to show the development of the discourse as forecast in the introduction. (d) the type described in *b* and *c*. (e) the type described in *a* and *b*. ( )

6. Which of the following special-duty connectives suggest a discussion based on contrast? (a) Because, since, consequently. (b) First, second, third. (c) But, yet, nevertheless. (d) Above, behind, around. (e) Accordingly, briefly, in fact. ( )

7. Special-duty connectives may be used to (a) join ideas within a sentence. (b) unite ideas in adjacent sentences. (c) connect ideas in different main divisions of the discourse. (d) fulfill all of the functions

listed in *a*, *b*, and *c*. (e) fulfill none of the functions listed in *a*, *b*, and *c*. ( )

8. "At the stroke of midnight, Phil began our race well. . . . Phil came in to refuel at 3 A.M. . . . Five of the twelve hours were now behind us. . . . There was a wrench at the safety belt at the first plunge end over end, . . ." In this quotation transitions are (a) not present. (b) implicit in the parallel construction. (c) special-duty connectives suggesting cause and effect. (d) words and phrases suggesting the passage of time. (e) adjectival clauses. ( )

9. The number of main divisions contained in this section is (a) one. (b) two. (c) three. (d) four. (e) five. ( )

10. The main purpose of this section is (a) to explain the relationship between the speaker's purpose and organization. (b) to evaluate different methods of gaining attention. (c) to suggest ways of gaining attention. (d) to relate the problem of gaining attention to the speaker's purpose and to explain obvious methods of gaining unity. (e) to list connectives that will aid over-all unity, to illustrate the use of key words, to emphasize the importance of unity. ( )

### TEST FOR EXERCISE 9

1. Two of the following topics were used in this section to illustrate informal analysis: One, a golfer's analysis of his playing; two, the students of Gohunkus College; three, combining forms of words in advertising; four, kinds of erosion. Select the proper group: (a) One and two. (b) One and three. (c) One and four. (d) Two and three. (e) Two and four. ( )

2. Two of the following topics were used in this section to illustrate formal analysis: One, hyphenated words as adjectives; two, soil erosion; three, the forty-eight states of the union; four, students of Gohunkus College. Select the proper group: (a) One and two. (b) One and three. (c) One and four. (d) Two and three. (e) Two and four. ( )

3. Three functions of analysis are included in this list: One, to divide; two, to think; three, to limit; four, to relate; five, to analyze. Select the proper group: (a) One, two, three. (b) Two, three, four.



(c) Three, four, five. (d) One, three, four. (e) One, four, five. ( )

4. The structure of discourse based on informal analysis (a) is likely to be more haphazard than that based on formal analysis. (b) by its very nature must be more haphazard than that based on formal analysis. (c) is likely to be less haphazard than that based on formal analysis. (d) by its very nature must be less haphazard than that based on formal analysis. (e) cannot have any perceivable organization. ( )

5. The example of Mr. Greenthum's interest in "erosion" illustrates (a) the use of both formal and informal analysis in the same problem. (b) the use of informal and haphazard organization in the same problem. (c) the use of classification or synthesis alone. (d) the use of division or partition alone. (e) the use of classification and partition in the same problem. ( )

6. The example of the analysis of the three thousand students of Gohunkus College illustrates (a) the application of different rules of analysis to the same subject matter. (b) faulty analysis. (c) the violation of a consistent rule of analysis. (d) faulty classification. (e) informal analysis. ( )

7. According to the principle of mutual exclusiveness, which one of the following best prevents "overlapping"? (a) School boys classified into groups of tall, medium, short. (b) School boys classified into groups of fat, average, thin, skinny. (c) School boys classified into heights over five feet, between four and five feet, under four feet. (d) School boys classified into groups of very tall, tall, average, short, very short. (e) School boys classified into groups of obese, fat, average, thin, anemic. ( )

8. Placing each book in one's library into a group according to the author's last name is an example of (a) partition violating inclusiveness. (b) partition assuring inclusiveness. (c) classification following a consistent rule of analysis. (d) classification violating a consistent rule of analysis. (e) informal analysis. ( )

9. This section is organized according to (a) no set plan. (b) types of analysis for exposition. (c) what is clear exposition. (d) informal

analysis. (e) a plan suggested in "Wide-Horizon Windshields and Crocus-Crisp Piqué." ( )

10. The main purpose of this section is to (a) discuss the "rules" of sound analysis. (b) explain how to organize clear exposition. (c) argue that common, everyday analysis should be formal analysis. (d) illustrate how problems in various fields can make use of formal analysis. (e) stimulate students into doing the applications following this section. ( )

### TEST FOR EXERCISE 10

1. Of these six—who? what? why? where? when? how?—one who is analyzing for cause-and-effect is mainly interested in (a) who? what? (b) why? where? (c) when? how? (d) who? where? (e) why? how? ( )

2. The most important links in a causal chain are (a) those which are significant to the analyzer. (b) the causal links. (c) the immediate cause and the immediate effect. (d) five in number. (e) never more than two in number. ( )

3. Mr. B's accident illustrates (a) that the number of links in a causal chain are always the same. (b) that the number of links in a chain depends on the reason for someone's being interested in the chain. (c) the importance of having accident insurance. (d) how a causal chain grows by gradually adding links to it. (e) Mr. B's superiority in analysis over his foreman and his plant manager. ( )

4. According to Giambattista Vico, the best organization for discourse which explains a causal sequence would be (a) major causes. (b) minor causes. (c) major and minor causes. (d) cause-to-effect. (e) effect-to-cause. ( )

5. One of the following list is least descriptive of cause-to-effect structure; which one? (a) Story-like structure. (b) Development toward climax. (c) Classification into major and minor causes. (d) Usual chronological (time) development. (e) Final effect revealed in order of its usual occurrence. ( )

6. In the ordinary news story found in a newspaper, the effect of a series of causes is usually (a) revealed in the last paragraph. (b) summarized in the first paragraph. (c) explained fully in the second,



third, and fourth paragraphs. (d) not divulged until near the end of the story. (e) explained more fully on the editorial page. ( )

7. By linking an insignificant cause to an important effect in the first sentence, a speaker can gain attention (a) by giving the background of the problem. (b) by citing a quotation. (c) by making a startling statement. (d) by telling an anecdote. (e) so that he does not need a statement of purpose anywhere in his talk or paper. ( )

8. What is the organization of this paragraph: "As she reached to catch her hat, which the wind had blown off, she lost her balance, slipped on the icy step, plunged down the entire flight, and broke a leg. That's why she hasn't been in class for the last two weeks." (a) Cause-to-effect. (b) Effect-to-cause. (c) Major causes and minor effects. (d) Minor causes and major causes. (e) No perceivable organization. ( )

9. The number of main divisions in this section is (a) one. (b) two. (c) three. (d) four. (e) six. ( )

10. The main purpose of this section is (a) to explain what events are. (b) to relate time and causes. (c) to help the reader to predict an effect from the known causes. (d) to explain what a causal sequence is and how it may be organized in discourse. (e) to mention the importance of the history of changing from a belief in supernatural causes of all events. ( )

### TEST FOR EXERCISE 11

1. Which one of the following particularly pertains to the area of subjective meaning? (a) symbol (b) connotation (c) denotation (d) word (e) definition ( )

2. Which one of the following particularly pertains to the area of objective meaning? (a) symbol (b) connotation (c) denotation (d) word (e) definition ( )

3. Which one of the following is NOT a part of connotation? (a) subject or person (b) symbol or word (c) object or referent (d) idea or conception (e) communication or expression ( )

4. Which one of the following shows the meaning that words have or have had? (a) verbal context (b) experiential context (c) dictionaries (d) arbitrary definitions (e) all of the preceding ( )

5. In the minimum definition or classification, the *differentia* (a) is identical with the term to be defined. (b) distinguishes the defined term from other terms in the same class. (c) is the class in which the defined term falls. (d) distinguishes the genus from the defined term. (e) needs definition. ( )

6. Which one of the following statements gives the best advice to someone making a minimum definition? (a) The genus should be as narrow as possible. (b) The term should not be defined subjectively. (c) The definition should be phrased "semantically." (d) Each of the preceding statements contains important advice. (e) None of the preceding statements contains important advice. ( )

7. In order for communication to take place, there must be (a) no private connotation attached to words. (b) an actual object present for both the speaker and the audience to refer to. (c) no ideas or conceptions attached to the words. (d) public connotation attached to the words. (e) no symbols, other than words, used. ( )

8. Which one of the following is NOT an example of showing meaning by denotation? (a) consulting the dictionary (b) introducing two strangers (c) answering the question *what is a rose?* by pointing to the flower (d) answering the question *how do you play baseball?* by taking the questioner to a game (e) letting a child taste sea water after he has asked, "Is the ocean salty?" ( )

9. The following general topics were considered in this section: (i) meaning of words, (ii) careful minimum definitions, (iii) connotation, (iv) denotation. In what order were they discussed in the selection? (a) i, iv, iii, ii (b) iv, iii, ii, i (c) i, ii, iii, iv, (d) iv, ii, iii, i (e) iii, iv, ii, i ( )

10. Which is the best topic heading for the section? (a) Difficulties of Communication (b) Difficulties of Exposition (c) Exposition and Definition (d) Private Connotation (e) Public Connotation ( )

#### TEST FOR EXERCISE 12

1. Which one of the following best describes an argument? (a) The aim of an argument is to influence someone else to believe in a certain way or to act in a certain way. (b) A good argument is pre-



dominantly emotional in appeal. (c) An emotional approach in an argument is always superior to a rational approach. (d) The arguer should be himself. (e) The best argument is based on the principles of Cicero. ( )

2. The authority who said that the speaker in an argument should "have heard, seen, and read much" was (a) Franklin D. Roosevelt. (b) Harry S. Truman. (c) Adlai E. Stevenson. (d) Cicero. (e) Starch. ( )

3. Among the strongest drives and motives listed in the study cited by Starch was (a) teasing. (b) shyness. (c) appetite-hunger. (d) amusement. (e) fear. ( )

4. In order to work most easily toward agreement, both the speaker and the audience should (a) try to be as emotional as possible. (b) adopt an attitude of "Let's see . . ." (c) build up barriers between themselves. (d) insist on a proposition with involved phraseology. (e) reject or accept the opponent's argument immediately in order not to reveal a weakness in their own positions. ( )

5. If both the speaker and the audience agree on a proposition, the proposition (a) is not important. (b) does not express a conviction. (c) is too subjective in its phraseology. (d) is unclear. (e) is not arguable. ( )

6. If a proposition contains too many general and abstract terms, it is faulty because it is (a) unclearly worded. (b) unarguable. (c) too objective. (d) not worth-while or meritorious as an argument. (e) too expository. ( )

7. One would expect a highly emotional person with strong beliefs on a subject to phrase a proposition concerning that subject (a) in objective words. (b) in words that would reveal his prejudice. (c) clearly and unambiguously. (d) so that the audience would consider the subject worthwhile. (e) in such a way that the audience would disregard the argument. ( )

8. "Deaths due to cancer should be lowered in the United States." The main fault of this proposition is that it is not (a) important enough to argue. (b) objectively stated. (c) easily proved. (d) arguable. (e) clearly phrased. ( )

9. This section listed five "rules" for the phrasing of good propositions; these rules appeared in the discussion of (a) reason and emotion. (b) importance of the speaker. (c) influence of the audience. (d) motivations and drives of people involved in arguments. (e) clarity of aim. ( )

10. Which heading best describes the central idea of this section? (a) Argument (b) Exposition and Argument (c) Problems of Clear Purpose and of Agreement in Argument (d) The Rules for Phrasing Acceptable Propositions (e) How to Avoid Emotion in Argument ( )

### TEST FOR EXERCISE 13

1. Although direct experience may be convincing as evidence, (a) it cannot be reported to someone else. (b) the person having the experience cannot report it to anyone else. (c) no one can have a direct experience. (d) it is usually too inconvenient to use as evidence. (e) no one can believe it because of emotional prejudice. ( )

2. If an arguer cannot rely on direct experience as evidence, he must (a) depend on reports of experiences. (b) refer to newspaper accounts. (c) expect to lose his argument. (d) rely on an emotional approach to sway his audience. (e) throw out all of his evidence. ( )

3. The bottom four rungs on the ladder of evidence may be labelled (i) third-hand report, (ii) first-hand report, (iii) direct experience, (iv) second-hand report. The proper order of these labels from the bottom rung toward the top is (a) i, ii, iii, iv. (b) ii, iv, i, iii. (c) iii, i, iv, ii. (d) iv, ii, iii, i. (e) iii, ii, iv, i. ( )

4. The statement that "the lower order reports are less likely to contain errors of transmission" means that of the rungs on the ladder of evidence the most reliable are (a) second-hand and third-hand reports. (b) first-hand and second-hand reports. (c) direct experience and first-hand reports. (d) first-hand and third-hand reports. (e) direct experience and third-hand reports. ( )

5. The criterion that reports should be up-to-date is especially important if the argument is on (a) a universal topic. (b) the opinions of the ancients. (c) ulterior motives. (d) rapidly changing subject matter. (e) out-moded theories. ( )



6. Which of the following are likely to make the most objective reports? (a) non-partisan groups. (b) scientific researchers. (c) advertisers. (d) non-partisan groups and scientific researchers. (e) scientific researchers and advertisers. ( )

7. Which statement is the best advice for evaluating evidence as suitable for an argument? (a) What is traditional is always safe evidence. (b) Adages and customs, if followed, tend to work against openmindedness. (c) Ready-made interpretations usually throw new light on evidence. (d) Public opinion is always the best guide for accepting evidence to use in an argument. (e) Any report can be accepted unqualifiedly. ( )

8. Which one of the following pieces of information could an arguer most safely use without needing to cite his source of information? (a) The American Declaration of Independence was signed July 4, 1776. (b) Sir Francis Bacon wrote the plays usually assigned to Shakespeare. (c) The atomic bomb dropped on Hiroshima resulted in nearly 100,000 casualties. (d) In spite of reports to the contrary, George Washington actually did chop down a cherry tree when he was a boy. (e) The blacksmith in Longfellow's poem is a real person. ( )

9. The first topic considered in this section is (a) good argument. (b) up-to-date reports. (c) authoritative reports. (d) objective reports. (e) first-hand reports. ( )

10. The central idea of this section is (a) what kind of reports are reliable for argument. (b) how to gather material for a good argument. (c) finding evidence when there is a scarcity of it. (d) how to make a good report instead of a good argument. (e) contemporary issues. ( )

#### TEST FOR EXERCISE 14

1. Relying on emotional appeal to win an argument includes (a) wrenching from context. (b) padding the material. (c) *ad hominem* argument. (d) faulty classification. (e) red herring. ( )

2. Mishandling the evidence to win an argument includes (a) lying. (b) *ad populum* argument. (c) faulty analogy. (d) card stacking. (e) *ad hominem* argument. ( )

3. Another name for one type of faulty causal analysis is (a) *ad hominem* argument. (b) *ad populum* argument. (c) *ad verecundiam* argument. (d) card stacking. (e) *post hoc* reasoning. ( )

4. Which one of the following statements is NOT true? (a) Any literal comparison is faulty because it must be incomplete. (b) The speaker should rely on the audience to detect his crooked thinking. (c) A figurative analogy tends to be evaluative, rather than expository. (d) In order for a "Big Lie" to be effective it must be systematic and organized. (e) A speaker can try to make his audience think he knows more than he does by the process of distortion called padding. ( )

5. *Card stacking* and the *red herring* are both examples of (a) wrenching from context. (b) equivocation. (c) subsidization. (d) faulty analogies. (e) irrelevant issues. ( )

6. The Communist charge that the United Nations forces used germ warfare in Korea is an example of the technique called (a) faulty analogy. (b) padding. (c) either-or classifying. (d) the lie. (e) silent refutation. ( )

7. Faulty classification includes (i) black-and-white categorizing, (ii) either-or classification, (iii) two-valued thinking, (iv) faulty analysis. Of these four, the following can be called "yes and no" classification: (a) i, ii, iii. (b) ii, iii, iv. (c) i, iii, iv. (d) i, ii, iv. (e) iii, iv. ( )

8. In a cigarette advertisement Enos "Country" Slaughter, all-star outfielder for the Cardinals and the Yankees, testifies, "After a hard game I always smoke a Llama because it is twice as refreshing. Why don't you try Llamas too?" This argument is an example of (a) lying. (b) appealing to authority. (c) card stacking. (d) faulty analogy. (e) wrenching from context. ( )

9. The following main topics were covered in this section: (i) emotional appeals, (ii) handling evidence, (iii) fallacious reasoning. The order in which they were discussed is as follows: (a) i, ii, iii. (b) ii, iii, i. (c) iii, i, ii. (d) ii, i, iii. (e) iii, ii, i. ( )

10. The most informative title for this section is (a) How to Mis-handle Evidence. (b) How to Avoid Suppressing Evidence. (c) How



to Recognize and Avoid Types of Crooked Thinking. (d) Various Types of Emotional Appeals as Examples of Bad Argument. (e) Crooked Thinking Is Fallacious Reasoning. ( )

### TEST FOR EXERCISE 15

1. According to this section, the relationship between hypotheses and policies is (a) that the two are independent of each other in argument. (b) that the two are independent of each other in exposition. (c) that proving a proposition of policy first is necessary before one can prove an hypothesis. (d) that proving a proposition of hypothesis first is necessary before one can prove a policy. (e) that the two fall into different types of discourse. ( )

2. Submitting one's own experience as evidence in an argument is permissible (a) only when one is arguing an hypothesis. (b) only when one is arguing for a policy. (c) if one has had wide experience and is an expert. (d) if one's experience has been like that of the audience's. (e) if one is arguing a basic question. ( )

3. According to a quotation used as illustration (a) the Hammurabi code of laws as the oldest set of laws known to man has been replaced by the Sumerian code. (b) the Hammurabi code is still the oldest known set of laws. (c) Samuel Noah Kramer was the Sumerian king who founded the Third Dynasty of Ur. (d) a professor of assyriology discovered that Ur-Nammu established the Hammurabi code of laws. (e) 3191 B.C. is the date of founding the Third Code of Sumerian laws. ( )

4. An important characteristic of scientific observation is that (a) it is casual. (b) it is anthropological. (c) it maintains control of the materials. (d) there is a correlation between physique and occupation. (e) Hooton and Stagg used it in their study at Harvard. ( )

5. One would NOT be likely to fall into faulty induction in (a) using personal experiences. (b) controlled study. (c) reasoning from known principles. (d) using others' experiences. (e) any of the preceding. ( )

6. Use of secondhand sources would be most likely to occur (a) if one wished to use his own personal experiences in an argument.

(b) if one wished to use others' personal experiences in an argument.  
 (c) in historical research. (d) in controlled study. (e) in scientific observation. ( )

7. Historical research may include (a) examining others' personal experiences. (b) using scientific research. (c) applying standards. (d) everything listed in "a," "b," and "c." (e) nothing listed above. ( )

8. "Making 600 points in thirty games, leading his team in number of assists, playing the largest number of minutes during the season—these are proof that he is the most valuable member of the team." This argument is an example of finding answers (a) from personal experience. (b) through controlled study. (c) from others' personal experiences. (d) by applying standards. (e) by reasoning from known principles. ( )

9. The number of main topics considered in this section is (a) one. (b) two. (c) three. (d) four. (e) five. ( )

10. The most informative title for this section is (a) How to Make Use of Personal Experience. (b) Ways of Proving an Hypothesis. (c) How to Win an Argument. (d) How to Ask Questions. (e) Ways of Phrasing Hypotheses. ( )

#### TEST FOR EXERCISE 16

1. A synonym for the issue of need is (a) problem. (b) primary. (c) fundamental. (d) important. (e) solution. ( )

2. A synonym for the issue of workability is (a) policy. (b) solution. (c) argument. (d) fundamental. (e) implication. ( )

3. The two basic issues which are complementary (help each other) are (a) benefits and superiority. (b) need and workability. (c) workability and benefits. (d) need and benefits. (e) workability and superiority. ( )

4. In the section were several quotations from an article by one man to illustrate the function of the basic issues in an argument of policy. The name of this man is (a) Leo Phearman. (b) Dael Wolffe. (c) John Waffle. (d) S. L. Pressey. (e) Dale Jackson. ( )

5. Throughout the section were quotations that dealt with (a) the solution for world peace. (b) American science. (c) the increase of



college education. (d) a plan for giving bright young people more education. (e) the "Iowa" Plan. ( )

6. Of the top two percent of Iowa high-school seniors who take the Iowa Test of Educational Development, the percentage going on to college is (a) 77%. (b) 82%. (c) 87%. (d) 92%. (e) 97%. ( )

7. The strongest argument of policy would consider (a) need. (b) need and workability. (c) workability and benefits. (d) need, workability, and benefits. (e) need, workability, benefits, and superiority. ( )

8. "We all realize the need for some plan, and we all realize that most of the plans suggested will work. But let me tell you why my plan is better than the others that have been proposed here tonight. . . ." The speaker of the preceding two sentences is about to discuss (a) the issue of need. (b) the workability of his plan. (c) the benefits that his plan has. (d) what makes his plan superior. (e) the emotional basis of his argument. ( )

9. The number of main divisions in this section is (a) one, (b) two, (c) three, (d) four, (e) five. ( )

10. The most informative title for this section is (a) Four Ways to Analyze an Argument. (b) Four Issues of Argumentative Analysis. (c) Four Issues Basic to Proving a Policy. (d) Four Ways of Support. (e) Four Ways to Find Issues. ( )

# KEY TO READING COMPREHENSION TESTS

T e s t Q u e s t i o n s	1	d	a	e	e	a	b	c	e	b	e	b	a	d	c	d	a
	2	a	c	d	b	d	e	b	e	e	a	c	d	a	a	c	b
	3	c	d	d	c	a	d	d	b	d	b	e	c	e	e	a	b
	4	e	e	e	d	c	d	d	a	a	d	e	b	c	b	c	b
	5	b	d	c	a	b	a	a	d	e	c	b	e	d	e	c	d
	6	e	b	a	b	d	d	d	c	a	b	d	a	d	d	c	d
	7	e	a	b	e	d	b	b	d	c	c	d	b	b	a	d	e
	8	e	b	c	a	c	c	c	d	c	a	a	d	a	b	d	d
	9	a	a	b	d	c	c	a	b	b	b	a	e	e	d	e	d
	10	b	c	a	c	b	e	b	d	a	d	c	c	a	c	b	c

## EXERCISES

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16





Q U E S T I O N S										1 det																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																															
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## CHART TO ANALYZE READING DIFFICULTIES

**Directions:** After you have completed each comprehension test, place an "x" in the square after the number of each question you answered incorrectly. Questions 1-6 in each comprehension test deal with details; if you have too many x's in the squares for Questions 1-6, you need to pay more attention to details when you read. Question 7 in each test requires you to draw inferences from what you have read. Question 8 in each test requires you to apply the knowledge you have gained from reading the section. Question 9 in each test deals with organization. Question 10 requires that you understand the purpose or central idea of the section. In each category of questions compare yourself with the average performance of your class.

# READING RATE TABLE

READING TIME	1170	1569	1527	2560	1552	2629	1571	2123	2380	1702	1881	1364	1507	2519	2011	1585
1	1170	1569	1527	2560	1552	2629	1571	2123	2380	1702	1881	1364	1507	2519	2011	1585
1½	780	1046	1002	1709	1031	1753	1047	1415	1586	1134	1254	909	1004	1679	1274	1056
2	585	784	714	1280	776	1315	785	1062	1190	851	941	682	754	1259	1005	793
2½	468	627	619	1024	621	1051	628	849	952	681	752	545	603	1007	804	634
3	390	523	509	853	517	876	524	707	793	567	627	454	502	839	670	529
3½	335	448	436	731	443	749	449	606	680	489	537	389	430	719	574	454
4	292	392	382	640	388	657	392	525	595	425	470	341	376	629	503	396
4½	260	348	337	567	344	584	348	471	529	378	418	303	335	569	445	352
5	234	314	305	512	310	526	314	424	476	340	376	273	301	505	402	317
5½	213	285	277	465	282	478	285	386	432	309	342	248	274	458	365	288
6	195	261	254	426	258	438	262	354	396	283	313	227	251	419	335	264
6½	180	241	235	393	239	404	242	326	366	262	289	209	233	387	309	244
7	167	224	218	365	222	375	224	303	340	243	268	195	215	359	287	226
7½	156	209	203	341	205	350	209	285	317	227	251	182	201	336	268	211
8	146	196	191	320	194	328	196	265	297	212	232	170	188	315	251	197
8½	138	185	180	301	183	308	185	248	280	200	221	159	177	296	236	186
9	130	174	169	284	172	292	174	236	264	189	209	151	167	279	223	176
9½	123	169	160	269	163	276	169	223	250	178	197	143	158	264	211	171
10	117	157	152	256	155	263	157	212	238	170	188	136	151	252	201	158



# READING RATE TABLE (cont.)

M I N U T E S	10½	111	149	145	243	148	250	149	202	227	162	179	129	144	238	192	151
	11	106	143	139	233	141	239	143	193	216	155	171	124	136	229	183	144
	11½	102	136	133	221	135	227	136	185	205	148	164	119	129	217	174	137
	12	97	131	127	213	129	219	131	177	197	142	156	113	125	209	167	132
	12½	93	125	122	205	124	211	125	169	190	135	150	107	121	201	160	126
	13	90	120	117	197	119	202	120	163	183	130	144	104	116	193	155	121
	13½	87	116	113	189	115	194	116	156	177	126	138	101	111	185	149	117
	14	84	112	109	182	110	187	112	151	171	121	134	98	106	178	143	113
	14½	80	109	105	176	106	181	109	146	164	116	129	95	103	172	138	110
	15	78	104	102	170	103	175	105	141	158	112	125	91	100	167	127	106
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16

## EXERCISES

*Directions:* To find your reading rate in the table, first find the number of minutes you required to read the section; this number will be found in the extreme left column. Second, find the rate in the column corresponding to the exercise you read; this figure will be found directly opposite the reading time. For example, if you read Exercise 1 in five minutes, your reading rate is 234 words per minute.





## RR

## READING: RATE

### RR1 Adjust your speed to your purpose.

The good reader does not read everything at the same rate. Sometimes he wants to "taste the flavor" of a book, so he consciously slows down; sometimes he wants to skim rapidly for information, so he runs his eye down a page in several slanting movements that cover five or six lines.

If you have never done so, try reading some average paperbacked novel in one sitting of about three hours. If you have never done so, try spending a half hour on a page of poetry. This should illustrate vividly the advantages and delights of both methods—both good for different purposes.

### RR2 Try consciously to read faster.

Ordinarily you probably read at what you consider a comfortable pace. If you are an average person, you can read faster than your normal speed without loss of comprehension. Each day for the next week, practice for ten or fifteen minutes reading at a rate which seems fast for you—of course without reading so fast you lose the train of ideas. Try to carry this speed over into your regular reading—for study and recreation. This new speed should soon become your normal speed. If you cannot consciously read faster, you have undoubtedly acquired some bad habits and will need special training to rid yourself of them.

### RR3 Decrease the number of fixations per line.

In order to "see," the eye must stop to focus. This stopping to focus is called a *fixation*. The poor reader makes more fixations in a line than a good reader does. A very unskillful reader may fixate on every syllable in a word:

On 2 May 1954 Stan Musial hit five homeruns in a double-header with New York.

An unskillful reader may fixate on every word:

On 2 May 1954 Stan Musial hit five homeruns in a double-header with New York.

A skillful reader will "take in" several words with one fixation:

On 2 May 1954 Stan Musial hit five homeruns in a double-header with New York.

Have a friend count how many times you fixate in a line as you read a paragraph of average material. This task is comparatively easy with a properly adjusted mirror. [Note: each "jerk" of the eyeball should be counted as a fixation; count the total number of jerks in the entire paragraph and divide by the number of lines in the paragraph.] For an ordinary line of print in an ordinary book (like this one), you should average about four fixations per line. If yours are more than four you should consciously try to decrease the number of fixations. [Note: in your actual reading, however, you should never be conscious of a fixation.]

#### **RR4 Shorten each fixation pause.**

Merely decreasing the number of fixations in each line will not, in itself, increase your speed. You must also shorten the length of fixation. As you read, only about one-sixteenth of your time is spent in moving the eye. Fifteen-sixteenths of your time is spent in fixating. The poorer reader will spend more time on each fixation—perhaps as much as one-half second; the better reader is likely to fixate for less than one-fifth second.

#### **RR5 Increase your recognition span.**

The amount of space your eye covers in one fixation is your *recognition span*. If you have five fixations for each line, your span is likely to be greater than someone whose fixations number ten. The poor reader loses the equivalent of one span on each line of reading material by fixating on the first and last letter of the line:

On 2 May 1954 Stan Musial hit five homeruns.



Thus one-half span is wasted on empty margin at the beginning of the line, and another one-half span is wasted on empty margin at the end of the line. The skillful reader makes each span do a full job:

On 2 May 1954 Stan Musial hit five homeruns.

## **RR6 Eliminate regressions.**

A poor reader constantly feels the necessity of checking back on words and figures that he missed the first time he read the line. This going back is called *regression*. Occasional regression is normal, but continual regression is just a bad habit which interrupts the flow of thought which the writer is developing.

## **RR7 Eliminate lip-reading and silent vocalization.**

If your lips move as you read silently, you are guilty of *lip-reading* and, quite probably, *silent vocalization*. In other words, you read silently the way you read aloud—by pronouncing to yourself each syllable and word. As a minimum standard, you should be able to read at least twice as fast silently as you do orally. The more difficult the material becomes the more likely you are to fall into lip-reading and silent vocalization; in this situation, too, there is more reason for this kind of reading—but you should not read everything in this time-wasting fashion.

## **RR8 Use available mechanical reading aids.**

(a) *Films*. Special films (for example, those prepared by Harvard and Iowa universities) have been made to increase reading skills. If you have the opportunity, visit several training sessions that use these films.

(b) *Accelerators*. Special, electrically controlled machines with shutters that descend over a page of reading material at a predetermined rate can force you into more rapid reading. Perhaps your college has several of these accelerators for the use of students; inquire of your instructor.

(c) *Tachistoscopes*. The tachistoscope is designed to increase your eye span and to decrease the length of your fixations.

## S

## SPELLING

Spelling is essentially an individual problem. The generalizations listed below are the ones which are likely to be most useful to most people. But, like all generalizations or rules, they have exceptions.

The good speller has developed a sense of the forms of words—by becoming aware of the letters which make up a word. Normally a college instructor assumes that high-school graduates have developed this sense of form for those words most often used. Most college courses of study are too crowded already to allot much formal class instruction to spelling. In other words, learning to spell, if you haven't already done so, is your problem. And only you can solve it. Here is a plan which will improve your spelling—provided you work at it conscientiously.

(1) Enter each misspelled word that your instructor checks on your papers on a 1" x 3" card. Write your *misspelled* version on one side of the card in *red* pencil; write the *correct* version on the other side of the card in *blue* pencil.

(2) Each day review your personal file of spelling demons by (a) noting the version in red, (b) mentally correcting the misspelled word, (c) actually writing the correct version, and (d) checking steps (b) and (c) with the version in blue.

(3) Repeat steps (b), (c), and (d) as often as necessary for any word until you can spell it correctly in a given review session. Never conclude a review session with a misspelled version fresh in your mind.

## S1

## USING CAPITALS

LOGICAL USES. Most of the uses of capital letters are conventional, but occasionally a capital letter misused can cause a change in meaning.



**S1a Capitalize specific names and adjectives derived from them.**

(1) Specific persons: Shakespeare, Shakespearean; Johnson, Johnsonian; Napoleon, Napoleonic.

(2) Specific places: New York, New Yorker; West Virginia, West Virginian; France, French; America, American; India, Indian; Mid-West, Mid-Westerner; the Orient, Oriental; the South, Southerner.

(3) Specific days, events, periods: Sunday, Fourth of July, Christmas, Korean War, the Middle Ages, the Victorian Period. [Note: It is general practice among newspapers to capitalize only the most important word in a compound name: Korean war, Middle ages, Victorian period, Missouri river, lake Superior, Atlantic ocean, etc. The writer must adapt himself to the style sheet of such publications.]

(4) Troublesome instances:

(a) Words referring to points of the compass usually are not capitalized: Columbus sailed *west*. The sun rises in the *east*.

(b) Names referring to a general class or group usually are not capitalized; thus: a university, a college, my school; but: Oberlin College, Harvard University, Wharton School of Finance. Thus: history, mathematics, literature; but: History I, Mathematics 103, Elizabethan Literature 221. Thus: my father, my mother, my sister, his brother, your uncle, their father and mother; but: Mother, Father, Sis (these are names).

**S2**

FORMING POSSESSIVES

**S2a**

**To show ownership, add 's to all singular names and nouns.**

(1) This is Father's hat.

(2) That is the cat's food, not the dog's.

(3) George's car is brown, but James's car is black.

(4) We lived for a year at my mother-in-law's house.

[Note: An alternative method, just as correct, allows the addi-

tion of only an apostrophe if the singular name ends in *s*: James' car, Charles' car, Dickens' novel.]

**S2b To show joint ownership, add 's to the last name of two or more names.**

(1) The bicycle was on sale at Frank & Seder's hardware store. [The store belongs jointly to Frank & Seder.]

(2) The dog that won the championship belongs to Mary and Jane's sister. [In order to show that the sister is Jane's, but not Mary's, rewrite as follows: . . . belongs to Mary and to Jane's sister. Or: Both Mary and Jane's sister own the dog which . . .]

**S2c To show ownership, add only an apostrophe to plural names and nouns ending in *s*.**

(1) The boys' hats were hanging neatly in a row.

(2) Squirrels' tails hanging from radio antennas seem to be the latest craze.

(3) All of the millinery stores advertised ladies' hats for sale.

(4) Did you know that the Smiths' house burned to the ground last night?

**S2d To show ownership, add 's to plural names and nouns not ending in *s*.**

(1) Women's rights were discussed at the first meetings of the United Nations.

(2) Sales on men's clothing are infrequent in our town.

**S2e Do not use an apostrophe to form the possessive of personal pronouns.**

I: my, mine;

we: our, ours;

you: your, yours;

they: their, theirs;

he: his; she: her, hers;

it: its [not *it's*]

[Note: Add 's to form possessive of *indefinite* pronouns—one, one's; another, another's; somebody, somebody's.]



## S3 FORMING COMPOUNDS

**S3a** Use a hyphen to make two or more words function as one.

Examples: blue-green water, a spit-and-polish organization, white-hot furnace, two-by-four room, an up-to-date book, broken-hearted confession.

[Note: Two-word numbers from twenty-one through ninety-nine are usually hyphenated.]

[Note: When in doubt about the status of a word, whether accepted as a hyphenated compound or as a single word, consult your dictionary.]

**S3b** Use a hyphen to divide a word at the end of a line. The hyphen should "break" the word between syllables. When in doubt, consult your dictionary.

## S4 USING ITALICS

*This sentence is italicized.* Notice the difference in the kind of type. To indicate italics when you are writing in longhand or when you are typing, underline the words you want italicized.

**S4a** Italicize (underline) titles of books, plays, magazines, newspapers, musical works, works of art, names of ships and airplanes.

Put quotation marks around titles of shorter works like poems, chapters of a book, short stories, magazine articles, newspaper articles and editorials.

(1) Melville's *Moby Dick* opens with a chapter called "Loomings."

(2) A significant poem in Whitman's *Leaves of Grass* is "Song of Myself."

(3) "Aunt Lizzie's Lexicon" is an article appearing in the Christmas book issue of *Saturday Review*.

(4) The New York *Herald Tribune* treats the annual income

tax problem with a light touch in an editorial, "Youth and the Income Tax."

[Note: Sometimes titles, etc. are put in **bold face type**, sometimes they are CAPITALIZED, sometimes they are placed in SMALL CAPITALS.]

#### **S4b** Italicize foreign words or phrases.

Some foreign words and phrases have been Anglicized; that is, they have been accepted into the English language as English words: these are not italicized. If you are uncertain, a dictionary will help you to determine the standard usage. Unless using a foreign phrase is natural for you, avoid it. If your audience won't understand it, avoid it.

#### **S4c** Italicize a word used as a word, a letter used as a letter, a figure used as a figure.

In communication, words, letters, and figures usually refer to something other than themselves which is their meaning; then they are not italicized. When words, letters, and figures refer to themselves, however, they are italicized.

(1) How do you spell *cat*? [The word *cat* refers to c-a-t, not the animal.]

(2) He writes a capital *S* so that it looks like a capital *L*.  
[Also used: He writes a capital "S" so that it looks like a capital "L."]

(3) Watch your *p's* and *q's*. [Also: Watch your "p's" and "q's."]

### **S5**

#### USING NUMBERS

Whether to use figures or words in referring to numbers depends almost entirely on convention or a style sheet. Usually a good rule to follow is, Be consistent in a given paper. You can follow these suggestions as a style sheet to give you consistency:

#### **S5a** Use figures to refer to numbers that require more than two words.

Most people find it difficult to understand large numbers ex-



pressed in words: three million four hundred fifty-six thousand six hundred seventy-two; but figures are more easily understood: 3,456,672.

[Note: Most newspapers use words for numbers up to ten; figures for numbers over ten.]

### **S5b Do not use figures to start a sentence.**

By convention we are accustomed to seeing a sentence begin with a capital letter. A figure gives a sentence a "naked" look. Reword the sentence in order to avoid a figure as a first "word."

## **S6 FORMING PLURALS**

### **S6a Add *s* to the singular if pronouncing the plural form does not add an extra syllable.**

Both the singular and the plural forms of the following words, for example, have the same number of syllables: boy, boys; girl, girls; submarine, submarines; airplane, airplanes; ship, ships.

(1) *Exception:* The plural form of some words is irregular: man, men; child, children; woman, women; mouse, mice; goose, geese; wife, wives; elf, elves; foot, feet; basis, bases; ox, oxen; tomato, tomatoes. No easy generalization or rule will help you with such words. Either memorize the accepted plural form or use a reliable dictionary.

(2) *Exception:* The plurals of words *ending in "y" preceded by a consonant* are formed by dropping the *y* and adding *ies*: baby, babies; lady, ladies; cry, cries. [Note: Specific names (proper nouns) ending in *y*, however, form their plural by adding *s* only: one Mary, two Marys; one Sally, two Sallys; one Jimmy, two Jimmys.]

(3) *Exception:* The plurals of letters and figures are formed by adding *'s*: 8, 8's (but: eight, eights); m, m's; 1920, 1920's (but: '20, '20s).

### **S6b Add *es* to the singular if pronouncing the plural form adds an extra syllable.**

In the following examples, for instance, the plural form has

one more syllable than the singular form: church, churches; fox, foxes; class, classes; hiss, hisses; beech, beeches.

[Note: See, however, the exceptions listed in the preceding rule.]

## S7 USING ABBREVIATIONS

Communicatively, you may use abbreviations—as long as your audience understands what the abbreviation is for. Some abbreviations are so common that a writer can expect most people to understand and accept them: Dr., Mr., Mrs., Jr., Sr., Ph.D., D.D., M.D. Except for such well-known and established abbreviations, however, you can be more certain of being understood if you do not abbreviate.

## S8 FORMING CONTRACTIONS

A contraction is a shortening of a word by the omission of letters. An apostrophe takes the place of the omission: cannot, can't; does not, doesn't; I will, I'll; I am, I'm; it is, it's; Class of 1955, Class of '55; of the clock, o'clock.

## S9 ADDING PREFIXES

**S9a** When adding a prefix to a root, do not change the spelling of either.

<i>disappear</i>	NOT <i>dissappear</i>	<i>disappoint</i>	NOT <i>dissappoint</i>
<i>grandma</i>	NOT <i>granma</i>	<i>illogical</i>	NOT <i>ilogical</i>
<i>immediate</i>	NOT <i>immediate</i>	<i>unnecessary</i>	NOT <i>unecessary</i>

**S9b** Separate some prefixes from the root with a hyphen.

*Ex-*, *self-*, *all-*. Examples: ex-champion, self-respect, all-conference.

*Doubling a vowel*. Examples: re-echo, not reccho; co-operate, not cooperate; micro-organism, not microorganism.



## S10 ADDING SUFFIXES

**S10a** If root ends in *e* and suffix begins with vowel, drop the final *e*.

write + ing = writing

see + er = seer

flute + ist = flutist

love + able = lovable

prime + ary = primary

foliate + ation = foliation

Exceptions: traceable, embraceable, peaceable, etc.

**S10b** If root ends in *e* and suffix begins with consonant, retain the final *e*.

love + ly = lovely

care + less = careless

refine + ment = refinement

trite + ness = triteness

taste + ful = tasteful

advertise + ment = advertisement

Exceptions: awe, awful; due, duly; hoe, hoeing, etc.

**S10c** If root ends in *y*, change *y* to *i* and add suffix. If suffix begins with *i*, retain final *y*.

rely + ance = reliance

fortify + er = fortifier

crazy + ness = craziness

mercy + ful = merciful

BUT

rely + ing = relying

fortify + ing = fortifying

Note: Spelling of parts of verbs vary:

vary, varies, varied

lay, lays, laid

assay, assays, assayed

rely, relies, relied

pay, pays, paid

array, arrays, arrayed

## U UNITS OF THOUGHT: PARAGRAPHING

**U1** Use transitions to separate, yet relate, units of thought.

**U1a** (a) *Units of Thought*.

See chapter I, Section 3.

**U1b** (b) *Transitions.*

See Chapter IV, Section 2.

**U2** Give each unit of thought a sense of direction by explicitly stating a topic sentence.

A topic sentence in a paragraph is analagous to a statement of purpose in the whole discourse. See Chapter III, Section 2.

**U3** Give each unit of thought a sense of direction by connecting the sub-ideas (in the separate sentences) with appropriate transitions.

See Chapter IV, Section 2.

**U4** Give each unit of thought a sense of direction by logical development.

**U4a** (a) *Logical Classification and Partition.*

See Chapter V, Section 1.

**U4b** (b) *Logical Time-Space Development.*

See Chapter V, Section 2.

**U4c** (c) *Logical Cause-to-Effect Development.*

See Chapter V, Section 3.

**U4d** (d) *Logical Development by Comparison.*

See Chapter V, Section 4.

**U4e** (e) *Logical Definition.*

See Chapter V, Section 5.

**U4f** (f) *Logical Induction.*

See Chapter VI, Section 3.

**U4g** (g) *Logical Deduction.*

See Chapter VI, Section 3.

**U4h** (h) *Logical Fallacies.*

See Chapter VI, Section 4.

**U5** Give each unit of thought a sense of completeness by supplying a summarizing sentence.

A final sentence added to a paragraph has the same function as a conclusion in a paper or a talk. It should refer to the topic sentence



and be a restatement of it. A summarizing sentence will be especially helpful if the unit of thought is complex or covers several paragraphs.

**U6 Too many units of thought give the whole discourse the effect of under-development.**

(a) If you have but one or two sentences to a major idea (paragraph), each unit is likely to be inadequately developed. Expand such units by citing specific examples, giving more evidence, or developing your reasons in more detail.

(b) If you have strung an idea out through several paragraphs in the style of the newspaper, gather all of the paragraphs which are centered around one idea into one larger paragraph.

**U7 Be appropriately objective in the development of each unit of thought.**

See Chapter II, Section 2.

**U8 Develop each unit of thought specifically.**

See Chapter II, Section 2.

**U9 Develop an abstract idea with concrete examples.**

See Chapter II, Section 2.

**U10 Develop an idea figuratively for effectiveness.**

See Chapter II, Section 2.

**V**

VERBS

**V1 Consult the dictionary as a guide to the principal parts of troublesome verbs.**

In English, verbs have different forms for different uses: (1) the form of the infinitive, called the *present tense*, to indicate present time—I *sing* now; (2) the form called *past tense*, to indicate past time—I *sang* yesterday; (3) the form called the *past participle*, to indicate perfect, or completed, actions or states of being—I *have sung* (meaning: I have completed the act of singing at some time preceding the present moment); (4) the form called the *present participle* (a verbal

ending in *ing* and used as an adjective) or *gerund* (a verb ending in *ing* and used as a noun).

The majority of verbs in the English language are *weak* (or *regular*) verbs; that is, the past tense and past participle are usually formed by adding *ed* or *d* to the present tense:

<i>Present</i>	<i>Past</i>	<i>Past Participle</i>
talk	talked	[has] talked
live	lived	[has] lived

Some troublesome (strong) verbs, however, form their past tense and past participle *irregularly*—usually by changing the internal vowel (swim, swam, swum), sometimes by also adding a new ending (sleep, slept, slept), sometimes by making no change at all (burst, burst, burst).

A college graduate is usually expected to know these distinctions and to follow the conventional forms given by the dictionary. Certain pitfalls to be avoided are the following:

**V1a** (a) *Using the past tense and the past participle interchangeably.*

(1) Say: I sang [not *sung*] the song at the annual recital of the music class.

(2) Say: I swam [not *swum*] the river as part of my initiation.

(3) Say: I had gone [not *went*] home before it had started to rain.

**V1b** (b) *Omitting the ed, d, or t endings on the past tense or past participle of weak verbs.*

(1) Say: I should have cleared [not *clear*] more money on the transaction.

(2) Say: I could have raised [not *raise*] the sum if I had more time.

(3) Say: I would have slept [not *slep*] later if the radio hadn't been so loud.

(4) Say: I used [not *use*] to smoke.



**V1c** (c) *Adding an unconventional d or t to the past tense or past participle of weak verbs.*

(1) Say: I drowned [not *drownded*] the cats two days after they were born.

(2) Say: Kramer attacked [not *attackted*] Sedgwick with a strong offense at the net.

**V1d** (d) *Confusing weak and strong verbs.*

(1) Say: I drew [not *drawed*] three aces.

(2) Say: I blew [not *blowed*] out the candle.

(3) Say: The balloon burst [not *bursted*].

(4) Say: I knew [not *knewed*] the answer.

**V2** Use the proper tense to clarify the time of an action or the sequence of action.

*Tense* indicates the time of action or existence.

**V2a** (a) *To show that the action is taking place now, use the present tense.*

(1) The boy *runs* down the road.

(2) The boy *is running* down the road.

Use these principal parts: (1) the present tense or (2) the present participle aided by an *auxiliary*, or *helping*, verb in the present tense (like *is* in *is running*, or *am* in *am singing*).

**V2b** (b) *To show that the action took place in the past, use the past tense.*

(1) Liberace *played* by candlelight.

(2) Liberace *was playing* by candlelight.

Use these principal parts: (1) the past tense or (2) the present participle aided by an auxiliary verb in the past tense (like *was* in *was playing*, or *were* in *Were you playing the piano?*).

**V2c** (c) *To show that the action is to take place in the future, use the future tense.*

(1) Dagmar *will appear* on TV tomorrow.

(2) Dagmar *will be appearing* under the auspices of a new sponsor next year.

Use these principal parts: (1) the form of the infinitive (pres-

ent tense) aided by an auxiliary verb in the future tense or (2) the present participle aided by an auxiliary verb in the future tense.

**V2d** (d) *To show that the action has been completed during any period of time up to the present, use the present perfect tense.*

(1) Jack Benny *has starred* in radio for many years.

(2) Jack Benny *has been starring* in radio for many years.

Use these principal parts: (1) the past participle aided by an auxiliary verb in the present tense or (2) the present participle aided by an auxiliary verb in the present perfect.

**V2e** (e) *To show that the action was completed prior to some specified time or prior to another act, use the past perfect tense.*

(1) Musial *had hit* the Giants' pitchers for five homeruns in a double header before they walked him four times in one game.

(2) I *had written* to her before I called her on the telephone.

Use these principal parts: (1) the past participle aided by an auxiliary verb in the past tense or (2) the present participle aided by an auxiliary verb in the past perfect (I *had been writing* . . .)

**V2f** (f) *To show that the action will be completed after a specified time or after another action, use the future perfect tense.*

(1) An hour after the first vehicle has landed on the beach, as many as three hundred more *will have crossed* it.

(2) *Will you have completed* your term paper by the end of the semester?

Use these principal parts: (1) the past participle aided by an auxiliary verb in the future tense or (2) the present participle aided by an auxiliary verb in the future perfect [By the end of next week you *will have been enjoying* California for five days.]

**V2g** (g) *To show general, universal, or "eternal" truth, use the present tense in a dependent clause even though the verb in the main clause is in the past tense.*

(1) Even after Magellan had sailed around the earth, a few people still refused to believe that the earth *is* round.

(2) No matter what he said, snow *is* cold and so *is* ice.



**V2h** (h) *To give the sense of immediacy in narration, you may use the present tense. Don't shift tenses needlessly.*

Note: write complete units of the story in the same tense. Shift tense only when there is an actual change of time in the story. Don't wander carelessly from past to present to past, etc.

**V3** Use the active voice as much as possible.

See also W2.

In the active voice, the subject of the verb does the acting: *Jose* shot the bear. In the passive voice, the subject of the verb is acted upon: *The bear* was shot by Jose. The active voice gives a sense of "something happening."

Exception: If the actor is unimportant or unknown, the passive voice may be more effective than the active. If the sentence seems strained cast in the active voice, use the passive.

## W

## WORDS

**W1** Use fresh, original expressions.

Avoid trite, over-worked, hackneyed combinations of words that seem to lend elegance to your discourse. Triteness is more admissible in talking than in writing. Examples of trite expressions:

abreast of the times	along these lines
as luck would have it	at a loss for words
bathed in tears	better late than never
blushing bride	brave as a lion
breakneck speed	busy as a bee
center of attraction	clear as crystal
conspicuous by its absence	crack of dawn
depths of despair	drastic action
each and every one	easier said than done
fair sex	filthy lucre
green with envy	heart's desire
in all its glory	in the last analysis
iron-bound	king's ransom

last but not least  
 little did I know  
 nipped in the bud  
 powers that be  
 reigns supreme  
 sigh of relief  
 tired but happy  
 words cannot express

last straw  
 Mother Earth  
 nick of time  
 proud father  
 royal reception  
 sorry specimen  
 too funny for words  
 wreathed in smiles

## **W2 Use verbs in the active voice.**

Avoid the passive voice as much as possible. The active voice gives “life” to your discourse. In the active voice, the subject of the verb *does* the action: Lulu Perez knocked out Willie Pep. In the passive voice, the subject of the verb *receives* the action: Willie Pep was knocked out by Lulu Perez. Examples:

*Passive:* In yesterday’s game, a home run was hit by Mickey Mantle.

*Active:* In yesterday’s game, Mickey Mantle hit a home run.

Note: When the “doer” of the action is not clear or specifically named, you may use the passive voice safely.

## **W3 Use verbs that show specific action.**

You can give a greater sense of action to verbs in the active voice by choosing a more specific action. For example, *He proceeded to go to the game* can be improved by *He walked to the game*, which, in turn, can be improved by *He trotted to the game*, to suggest a more specific action than mere “walking.”

## **W4 Use “neutral” words and expressions.**

Avoid euphemisms to try to hide harsh or unpleasant events—except in personal conversation, letters, etc., in which the neutral word may unnecessarily cause the reader or listener to recall painful memories. Examples:

<i>Euphemisms</i>		<i>Neutral Term</i>
billiard studio	for	pool hall
building superintendent	for	janitor



loan office	for	pawn shop
passed to his reward	for	die
pre-owned	for	secondhand
social disease	for	venereal disease

### **W5 Use “plain” words and expressions.**

Avoid “fine” and “elegant” language. Avoid flowery language that seems to smack of “literary” usage. Too many adjectives can give the impression of “over-richness.” Too many foreign language phrases can give the impression of “putting on.” Too many polysyllabic words (big words, like *polysyllabic*) can give the impression of pedantry. Examples:

<i>Elegant Language</i>		<i>Plain Language</i>
agriculturist	for	farmer
bootery	for	shoe store
matutinal meal	for	breakfast
matrimony	for	marriage
paternal domicile	for	home
prevaricate	for	lie
sanitary engineer	for	garbage collector
soiree	for	party
thoracic cavity	for	chest
tonsorial artist	for	barber

### **W6 Use the proper idiomatic expression.**

Every language has its own combinations of words that mean something different from the sum of the literal meanings of the separate words. These combinations, however, are accepted as inseparable and are, in a sense, compound words or terms. For example, *He made good* is an English idiom for *He succeeded*, but *He made well* is not idiomatic. So also, *Take it off me* is not the idiom for *Believe me*; *Take it from me*, however, is. When you are not sure of the idiom (that is, what the right combination of words is or whether it is slang or colloquial, etc.), consult your dictionary. Further examples, all idiomatic:

A college student must be able to *accommodate* himself to different instructors. (to adjust)

Yes, I shall be able to *accommodate* you *with* a room and bath. (to furnish)

I can't *agree to* going to a basketball game on the night before a semester examination. (a thing or idea)

I should like to *agree with* you, but I can't. (a person)

When he is driving a car, my father is *apprehensive of* all old wooden bridges. (danger)

Many mothers are *apprehensive for* their children's safety while they are at play. (someone's safety)

Can I *confide in* you? (divulge a secret)

He *confided* his dog *to* the veterinarian's care. (entrusted)

Everyone should have a *mastery of* arithmetic. (a subject)

Everyone must gain *mastery over* himself. (self)

## **W7** Use as few words as possible.

Extemporaneous or impromptu talking usually requires more words than the speaker actually needs to put across the meaning. This is excusable, if one considers the communicative situation. But failing to be economical of words in writing is not so easily excusable; the reader can expect the writer to prune all unnecessary verbiage from his discourse. Cut out all deadwood, *pleonasms*, *redundancies* similar to the following examples (avoid the italicized words in each combination):

couldn't hardly  
everywhere *all over*  
*had* ought  
meet *up with*  
on account of *because*  
*perfectly* all right  
refer *back*  
*set* rule

couldn't help *but*  
*the fact* that  
Mr. Clark *he*  
*necessary* requisites  
*oral* talk  
the reason *why*  
return *again* or *back*  
*should* ought



**W8 Choose words your audience considers appropriate.**

Consult your dictionary for the usage of a doubtful word or expression. Words labelled slang and *illiterate* are often considered low brow; *colloquial*, middle brow; no special label, high brow or standard. Standard usage is always appropriate in formal college classes. Informal talks and papers will admit colloquial usage. Illiterate usages are generally frowned on in formal situations but slang can often be used without censure.

Words carrying subject labels like *architecture*, *astronomy*, *chemistry*, *physics*, etc., are technical, and you can expect an ordinary audience to have difficulty in understanding them.

The following usages, for example, are agreed upon by *The American College Dictionary* (Harper), *Webster's New Collegiate Dictionary* (Merriam-Webster), and *Webster's New World Dictionary* (World):

*ad*: colloquial for *advertisement*

*aggravate*: colloquial for *provoke*, *irritate*

*ain't*: illiterate for *aren't*, *isn't*, *(I)'m not*

*alibi*: colloquial for *excuse*

*around*: colloquial for *about*

*awful*: colloquial for *ugly*, *unpleasant*, *shocking*

*bust*: slang for *burst*, *bankrupt*, *hit*, *tame* (a bronco)

*calculate*: colloquial for *intend*, *plan*, *guess*, *think*

*can*: colloquial for *may* (asking permission)

*complected*: colloquial or dialectal for *complexioned*

*cute*: colloquial for *pretty*, *pleasing*

*date*: colloquial for *appointment*

*deal*: colloquial for *business transaction*

*enthuse*: colloquial for *to become enthusiastic*

*exam*: colloquial for *examination*

*faze*: colloquial for *worry*, *disturb*

*fellow*: colloquial for *beau*, *suitor*, *person*

*fine*: colloquial for *well*, *excellent*

*fix*: colloquial for *condition*, *predicament*, *to arrange*

*folks*: colloquial for *relatives*

*flunk*: colloquial for *fail, failure*

*funny*: colloquial for *strange, queer*

*get*: colloquial for *understand* (I *get* you) Note: All three dictionaries list at least a half-dozen more colloquial and slang uses.

*hissself*: illiterate for *himself*

*homey* (*homy*): colloquial for *homelike, intimate*

*kind of*: colloquial for *somewhat, rather*

*lots, lots of*: colloquial for *many, much*

*lousy*: slang for *mean, over-supplied*

*mean*: colloquial for *troublesome, vicious*

*most*: colloquial for *almost, nearly*

*nowheres*: dialectal for *nowhere*

*pep*: slang for *vigor, energy, spirit*

*plenty*: colloquial for *very*

*pretty*: colloquial for *considerable*

*quite*: colloquial for *very, to a considerable extent*

*real*: colloquial for *very, really*

*sort of*: colloquial for *somewhat, rather*

*sure*: colloquial for *inevitably, indeed*

*suspicion*: dialectal for *suspect* (verb)

*swell*: colloquial for *stylish person, first-rate*

*theirselves*: illiterate for *themselves*

*while*: dialectal for *until*

The following usages, however, are in dispute, with a usage-label of *slang* (or *illiterate*) or *colloquial*:

*guy*: for *person, fellow*

*irregardless*: for *regardless*

*liable*: for *likely*

*party*: for *person*

*pass out*: for *faint*

*who*: for *whom*



The following usages are also in dispute, with usage-labels of *colloquial* or *standard*:

*alright*: for *all right*  
*beside*: for *besides*  
*contact*: for *to get in touch with*  
*cunning*: for *attractive*  
*different than*: for *different from*  
*dove*: for *dived* (past tense of *dive*)  
*due to*: for *because of*  
*further*: for *farther*  
*good*: for *well*; i.e., as an adverb  
*guess*: for *think, believe*  
*if*: for *whether*  
*in*: for *into*  
*individual*: for *person*  
*like*: for *as*  
*locate*: for *settle*  
*mighty*: for *very*  
*nice*: for *agreeable, pleasing*  
*O.K., okay*: for *approve*  
*over with*: for *completed, finished*  
*raise*: for *rear, bring up*  
*right*: for *directly, immediately*  
*show*: for *play, motion picture, opera*  
*sure*: for *surely, certainly*; i.e., as an adverb  
*tasty*: for *savory, flavorful*  
*unique*: for *rare, unusual*

## **W9 Use words with a pleasant combination of sounds.**

Pleasing sound (euphony) in verse differs from pleasing sound in prose. Verse uses rhyme, assonance, alliteration, and rhythm; practical discourse, which is usually in prose, avoids rhyme, assonance, alliteration, and *regular* rhythm (see Chapter VIII, Section 4) as too

ornamental. The following sentences are *cacophonous*, harsh and unpleasant sounding:

1. The bumbling boxer bounced into the middle of the ring like a beheaded behemoth.

2. The songs sung at the Mother's Day Sing are usually sweetly sentimental.

3. The last shadows of the day held the room in a half-gloom.

**W10 Spell or pronounce words correctly so that they carry the usual dictionary (public) connotation.**

Consult your dictionary for any word you feel doubtful about—especially “big” words and technical terms. Many words have similar spellings or pronunciations but different meanings. Here is a partial list. When you write a paper, you should not use these incorrectly. When you talk, “sloppy” pronunciation should not cover your ignorance.

accept, except  
allusion, illusion  
alltogether, all together  
continual, continuous  
emigrate, immigrate  
healthful, healthy  
incredible, incredulous  
later, latter  
learn, teach  
loose, lose  
oral, verbal  
practical, practicable  
principal, principle  
raise, rise  
set, sit

affect, effect  
already, all ready  
apt, liable, likely  
council, counsel  
formally, formerly  
imply, infer  
ingenious, ingenuous  
lay, lie  
leave, let  
number, amount  
personal, personnel  
predominant, predominate  
quiet, quite  
respectfully, respectively  
stationary, stationery



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